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Owing to mechanical troubles and the Christmas and New Year holidays, all matters beyond our con rol, there was some delay in sending out the January number of THE ETUDE. We trust our subscribers will overlook this inconvenience resulting from a combination of circumstances we believe will not happen

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This subscription season, we are glad to announce, has been extraordinarily good. Our subscribers have taken advantage of the liberal club offers which it has been possible for us to make, and which we are glad to make bethat the papers which we have featured will disappoint no one.

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first idea in view. This is most important. This office would be glad at any time to assist in that. Our rates for purely educational use are extremely low. The very basic principle of The Etude is to further musical education.

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ing delays.

A WORK-A-DAY ISSUE.

This February issue of The Etude is essentially a work-a-day issue. The holidays are over and the invigorating winter days put one in condition to accomplish big things. Every article in this issue of The ETUDE is worthy of permanent preservation. Do you ever stop to think that you will find boiled down in one article the experience of several years of some able teacher? We endeavor to induce some ante teacher? We enacavor to induce our contributors to make every article a lesson. The primary object of Tue ETUDE is to teach. It is not a newspaper for musicians, but a musical paper for the home, the student and the teacher. Whether the article be upon technic, musical history, interpretation, theory or any other musical subject, it must be of the kind that our readers will find profitable. We believe that you will find the present issue particularly so. It has no sensational features, but every page contains at least some one thing that will provide you with food for much careful and helpful thinking. Let us know how you like this "work-a-day" issue. It will

ARE YOU NINETY PER CENT. ASLEEP? A CELEBRATED New York psychologist con-tends that we are all ninety per cent. asleep. We had an idea that the pushing, rushing, electric American people were very much awake, but he maintains that we work upon only about ten per cent, of consciousness, Occasionally we delve into the ninety per cent. of our slumbering consciousness or sub-con-sciousness and then we do great things. Goodness gracious! what will happen to us when our remaining ninety per cent. of American activity wakes up? Mr. Perlee V. Jervis has taken up the interesting subject of "The Subconscious Mind" and shown its application to practical pianoforte study. This is a timely article which will appear in the next issue and which you will all enjoy.

MUSIC THEN AND NOW.

The well-known American piano virtuoso, Mr. William H. Sherwood, will contrast in the next issue musical conditions in Europe a quarter of a century ago and in America at the present day. This is a patriotic article which all Americans should read. It is difficult for Mr. Sherwood to write without sandwiching stimulating little thoughts for the student and teacher in every paragraph. This article is only one of many excellent features that will appear in the next issue,

A WORD OF THANKS.

Again we desire to extend a word of thanks to the very large number of our readers who have been good enough to take time to write have been good enough to take time to write to us and tell us how much they enjoy The ETUDE More than this, we want to thank them for working so enthusiastically to make others acquainted with the great opportunities that THE ETUDE presents to all students One reader says that she once laid a copy of THE ETUDE on the table and placed three five-cent pieces (the price of the paper) beside it. The comparison in values was ridiculous.

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HE famous picture of Beethoven, which has been selected for the cover of this issue, reyeals a side of his character which stands preëminent—his almost abnormal love for nature. In Vienna there is a little brandy shop which now occupies the house in which Beethoven wrote many of his immortal works. The jovial keeper in piloting tourists through the house says, when coming to one room, "Some people call this Beethoven's study, but if you want to see his real study look out of the window." Out of the window one sees a beautiful pathway leading to a wooded hill and thence to the inspiring country beyond. Probably no other composer made such continual efforts to get close to nature. His daily walks into the country were regularly pursued during his entire lifetime.

Mr. H. E. Krehbiel, in his excellent collection of quotations from Beethoven's writings, devotes a whole chapter to the subject of Beethoven's "Love of Nature." Among these are the following fine lines: "How happy I am to be able to wander among bushes and herbs, under trees and over rocks; no man can love the country as I love it. Woods, trees and rocks send back the echo that man desires." "My miserable hearing does not trouble me here. In the country it seems as if every tree said to me: 'Holy! Holy!' Who can give complete expression to the ecstasy of the woods. O! the sweet stillness of the woods!" "When you reach the old ruins, think that Beethoven often paused there; if you wander through the mysterious fir forests, think that Beethoven often poetized or, as is said, composed there." "Nature is a glorious school for the heart! 'Tis well, I shall be a scholar in this school and bring an eager heart to her instruction. Here I shall learn wisdom, the only wisdom that is free from disgust: here I shall learn to know God and find a foretaste of Heaven in His knowledge. Among these occupations my earthly days shall flow peacefully along until I am accepted into that world where I shall no longer be a student but a knower of wisdom.

Think of these elevating thoughts. Do they not bring you nearer to a proper conception of Beethoven? If you would learn to interpret the words of the great master, you must listen to "the echoes of the woods, the trees and the rocks."

EACHERS of music, especially teachers of voice, frequently have parents come to them for advice about the stage as a career. Just why musicians are supposed to know anything of the inner workings of the theatre is not given forth. The chasm indicated by the footlights, between the orchestra and the stage itself, is as deep and as wide as the Grand Cañon. Nevertheless, the music teacher, who in many cases has never been behind the proscenium arch more than a half dozen times, takes it upon himself to advise the young aspirant

There are men and women upon our American stage to-day who are as noble, refined and intelligent as the best of our citizens. But, leaving out all question of the possible immorality accompanying the lives of some actors, the stage can hardly be con-

sidered a desirable road to competence or fame. This is especially true of comic opera. The actor places himself in the hands of a stage director, who at once makes the player acquainted with the fact that he is under discipline more rigorous than that of the military academy. The actor is not supposed to have any intelligence other than that sufficient to obey the rule of the stage director.

After weeks of long and tedious rehearsals, often lasting way into the night, and during which he is only paid by advances upon his future salary, for which he is obliged to "touch" the manager, the actor goes en tour. During the first two weeks he is often informed that he will he paid only half salary. He arrives at the theatre, and often finds that he will be obliged to dress in a horrible, little. ill-ventilated, dirty hole, Sometimes he may find a really comfortable dressing room, but more frequently it will be like a kalsomined bath-house. located in the cellar of the theatre. Here he smears his face with dirty grease paints, and then has the privilege of cavorting before an audience during the next three or four hours. One may as well try to become a surgeon by apprenticing himself to a butcher as try to become a famous operatic singer by entering a comic opera chorus.

It is well for teachers of music to realize that in advising their pupils to take the stage as a career they are urging them to enter a life that any unbiased observer will describe as an extremely undesirable existence. Even when stellar honors come to reward the actor who climbed up the rickety ladder of theatrical fame, he is confronted with a homeless nomadic life of eternal appeal for that most fickle of all things-Public Approval.

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THOSE who take an interest in remarkable coincidences will note that in the year 1800 some of the most famous men of the last century were born. Birth is probably the least significant part of man's existence. The years of hard battle to accomplish great things are cast aside to celebrate the day of a man's birth. Nevertheless, it is somewhat astonishing to find that all of the following statesmen, scientists and art workers were born in that prolific year, 1809: Gladstone, Lincoln, Darwin, Tennyson, Poe, Mendelssohn and Chopin, (Some

authorities insist that Chopin was born in 1810.) How different this merry old world would be if these great men had never been born! What would music be without the master works of both Chopin and Mendelssohn? Handel and Bach, the two greatest composers of their day, were both born in 1685. Wagner and Verdi, the masters of modern opera, were born in 1813. Another unusual coincidence is that many of the most widely circulated magazines and newspapers of the present day were founded in the year 1883. THE ETUDE may be included in this

OW do you like being placed in a class with freaks-near that of the idiot? Not a very comfortable position, is it? Read what Pro-fessor W. I. Thomas, of the University of Chicago, says, in the December number of The American

"Particularly endowed brains also unquestionably do unusual forms of work, as in the case of musicians and mathematical prodigies, but this particular endowment is not necessarily associated either with great brain weight or with great all-around intelligence. Musicians are among the most unintelligent of the professional classes, and mathematical prodigies (that is, 'lightning calculators') are in other respects usually near the class of idiots-their whole output is mathematics."

Shall we, musicians, rage and fume and declare that college professors are as a class educated fools, or that experimenters in psychology are biased observers of real life? Rather let us look into Professor Thomas's statement more critically and con-servatively. Unfortunately it is partially true. It is likewise unfortunate that it is at the same time very incomplete. It may also give thousands of people an entirely erroneous impression, which in some cases might prove disadvantageous to the musician. The American Magazine, as a champion of fairness, owes to the musicians of this country an explanation of Professor Thomas's shot-gun state-

Professor Thomas might easily point to the case of "Blind Tom," whose total idiocy no one could question. We have also known personally a musician in a German city who was undeniably of a very low grade of intelligence. So proficient as an orchestral performer was he that the leader of the court orchestra assured us that he was an invaluable aid. He could play from memory long passages from the Wagner music dramas, and had accompanied the performances for years. He was nevertheless unable to recall anything of Wagner's "Dramatic Legends," and seemed to have been oblivious to everything that had ever happened upon well have said, "The piano-playing machine is unintelligent because its gray matter consists solely

the fact that the successful musician of to-day must education, broad purpose, high ideals and keen intelligence.

Anyone who has had the pleasure of knowing men of the type of Stephen Emery, Dr. Geo. A. Root, Prof. Hermann Ritter, Macdowell, Painc. Foote, Clarence Eddy, Paderewski, Joachim, Sir Hubert Parry, Richard Strauss and William Mason. representing various branches of musical endeavor, fessor Thomas's general statement is. The work of these men indicates keen mental powers, wide information and broad grasp. If Professor Thomas and those who agree with him will take the trouble Emil Sauer, in the Christmas issue of THE ETUDE, they will, we believe, discover evidences of an intelligence that any professional man or woman might be glad to possess,

v past years musicians were not expected to have any training other than the special work leading to fine technical performance. Two geons and poets. Notwithstanding their genius and labors for civilization and humanity they were supposed to be inferior to men who, although idle, in-

Gradually came the great awakening Musicians broader man and offtimes a better musician. THE solid, "all around" educational training for musicians. It is necessary to specialize in music, but specializing at the sacrifice of a broad, general education may easily result in turning out the kind of a musician that Prof. Thomas places in a class near

This class is becoming smaller and smaller each year. Let us not transgress by prosecuting our educational zeal to the point of the academic dryness and dullness that some of our university enthysiasts mistake for artistic finish, but let us all join in the fight for bigger, broader, grander men and women in the field of musical art.

REVIEW OF EUROPEAN MUSICAL *ARTICLES.

BY ARTHUR ELSON,

In the Revue Musicale, Maurice Gandillot finishes a set of articles on the scale. This is a subject of more than historical interest. Although we confess to having only two scales, the major and the minor, we cannot deny the soft impeachment that we are occasionally found with more than two in our possession. Then there are not lacking composers who claim to be inventing new ones; and the strangeness of some of their music would seem to lend proof to their assertions

The ancient world was better off than we are. Greece, and her great imitator, Rome, possessed seven modes, or scales, one beginning on each note of our diatonic scale. One of these, of course, corresponded with our major mode, though it was not the most common one. India, in ancient times, was vastly better off than Greece. Legends tell that when the god Krishna came to earth he was met by no less than sixteen thousand nymphs, each of whom sang to him in a different mode. But as the Indian scales were based on quarter-tones, this was no great exaggeration of actual conditions.

The pentatonic scale, our major scale with the fourth and seventh left out, is widely used, and admits of remarkably beautiful effects. It is the basis of Chinese music, for instance, which is decidedly pleasing when freed from the din and clatter with which it is usually overlaid.

THE ETUDE

the stage. It is to cases such as these that Pro-fessor Thomas undoubtedly refers. He might as while those of the female followed the white keys; and as everything feminine was regarded as unimportant in China, the scale of the male bird was

A good idea of the rhythmic character and frequent iterations of the Chinese music may be obtained from our own song, "There is a Happy Land, Far, Far Away." The Japanese national hymn is another example of the pentatonic scale, beginning and ending on the second degree, like one of the old Grecian modes. Most widely known, of course, are the beautiful Scotch songs. Although the later ones often used scales of six or even seven tones, they all derive their best effects from intervals that belong in the five-noted scale.

Very expressive in passages of sorrow and lamentation is the Hungarian scale. This can be made from our scale of A minor, by including D sharp, F natural and G sharp. The so-called wholetone scale of D'Indy and Debussy may not claim a very definite existence yet. They have used it somewhat, but do not write long harmonic passages in it; and when they do, the public will probably wish they hadn't



FREDERIC DELIUS

"NATIONALISM IN MUSIC."

In the Signale, Dr. Leopold Schmidt writes on nationalism in music. Of course, the scale is a large factor when it enters in, as it does in some cases. But frequently it does not come into the discussion at all, for many nations use the same scale for folkmusic of the most widely different character. Some scales, too, like those of the American Indian, show different intervals from those in ordinary use, and cannot form the basis of a school of music. It is only in those countries where composers can build upon the popular style that any really national

In this sense, American composers are at a disadvantage, for they have not much of real worth to build upon. The only great orchestral work produced as yet is the "New World Symphony," by the foreigner Dvořák. In England, Sullivan could have been called national, while at present Edward German is the only one who echoes the sprightly character of the early English folk-music. France, a song like Chaminade's "Si J'étais Jardinier" is a worthy successor to such graceful folksongs as "Vivons Heureux" or "Charmante Marguerite." Germany boasts many composers in folksong style, all the way from Weber to Humperdinck. In Norway, Grieg is the great example: while in Russia the nationalists are as thick as black-

five" considered Tschaikowsky not really national It is quite true that he used fewer folk-tunes than they did. But his pathetic symphony their whole world, while many of their fantasies on Consack tunes fail to cross the Russian border. From all this, let us be of good cheer; for we may a become great American composers without being doomed to wait for the much-discussed American

FREDERIC DELIUS.

An English writer gives information about Frederic Delius, who is now making such rapid advances in international fame. Delius was born in the Yorkshire borough of Bradford, but is of German parentage. The writer therefore declines to claim him as an English composer, alleging, in sup-port of his stand, the Irishman's question as to whether he would be a horse if born in a stable. We may add that Delius was born in a "borough," but is not therefore a rabbit or a mole.

At the age of twenty, Delius went to Florida where he lived on an orange plantation, and spent much time in composition. Three years later he began a period of study at the Leipsic Conservatory, Since then he has married, and lived for severa years in the environs of Paris. The occasion for this brief biography was the performance of his cantata "Sea-Drift" (Im Meerestreiben), at the Sheffield musical festival. He became known by his Appalachia," for orchestra, but the writer considers "Sea-Drift" and "A Mass of Life" to be his best works. The cantata is a series of sea pictures, with no very definite plot, but a great deal of very definite musical beauty. In all his work Delius shows a harmonic luxuriance that is truly remarkable

MAKING MUSICAL HISTORY

In Germany the critics are not supremely hand at the production of "Eugene Onegin." Die Musik thinks that its structure is antiquated when compared with the music-drama, and expresses sympathy for any young composers whose works may other foreign work to be heard in Germany is "Job," by our own F. S. Converse, which was well received at Hamburg. Among native novelties, Bernhard Seckels, known by his serenade for eleven solo instruments, has now completed a symphonic ooem, "The Garden of Semiramis." Waldemar von Baussnern's "Jugend" symphony was well received, bassheri a jugetta sympnony was well tector, while Volbach's B minor work in this form continues its successes. Pfitzner's music to Ibsens "Fest auf Solhaug" is to be heard at Weimar. Misé Brun," opera by Pierre Maurice, aroused enthusiasm at Stuttgart, under Schillings' leadership. Bruch's "Gustavus Adolphus" won a well-earned triumph at Upsala; and it is a pity that his heroic cantatas are not heard oftener in America.

The statement that Nikisch is to lead the performances of the second Ring at Bayreuth, next summer, reads a little like a circus placard, but means really that Bayreuth will have to be congratulated on the advent of this virtuoso conductor. Wagner himself now enters a new field, owing to the discovery of a comic song, by him, in twelve stanzas. It remains to be seen if he will succeed

status. It remains to be seen it ne will success as well in vandeville as in grand opera.

In France, Pierne's "Enfants à Bethléem" follows up his "Children's Crusade." The Opéra Comique has included De Lara's "Sanga" in its repertoire. The Paris papers comment on the use of music in American factories, but the idea has already proven a success in increasing production. Soon no mill will be complete without its orchestra; and no doubt Haydn's "Surprise" symphony will be of use in keeping the operatives awake.

Italy, Leoncavallo has at last finished his "Maia." Naples is to hear Mascheroni's four-act "Perugina." Perosi has now confessed to the perpetration of an opera, "Romeo and Juliet," and clerical circles are much shocked thereby.

In England, the pianist Ethel Leginska says that ordinary costume is too confining for the strenuous exercise of musical performance. She should vestigate the basket-ball uniforms of our girls' high schools. Doubtless Dorando and Hayes would be willing to give points on attire to piano-pounders of the male persuasion.

The ordinary distonic scale is known in Chiria, betters in August.

but not used. The story goes that when Fo-Hi, the mythical sage of old China, was on his travels the mythical sage of old China, was on his travels greatest music reflects the passions of all humanity, and the many control of the model of the model of the model of the music. The greatest music reflects the passions of all humanity, arise than of any single race. In Russia, the "great that it caused me.—Betchevor that it caused me.—Betchevor that it caused me.—Betchevor.

The Masters and Their Methods

By ARTHUR ELSON

To the uninitiated the art of composition may seem to be something fearfully and wonderfully made; and, in fact, the composer who creates beauty where nothing existed before is entitled to the same respect as the much-praised agricultural gentleman, who makes two blades of grass flourish where one grew before. He is like the inventor, who evolves something from his own brain; but there is much mechanical work for him in giving his invention a tangible shape.

The first really studious composition to have any lasting effect on the music of to-day was due to the contrapuntal schools. In their earlier stages, especially in the Netherlands, we find composition almost wholly mathematical in character. Counterpoint is the art of writing note against note, or supporting melody by melody, instead of by harmony or chords. It was best adapted to vocal music; and we find the earlier writers reveling in more or less intricate arrangements of the voices. Especially was this true in canon, where the same melody was found in each voice, as in a round or "catch." The "crab" canon, for instance, was one that could be sung backward as well as forward; and other forms were started in the middle and sung in either direc tion, or treated in other devious ways. In later times this strict formality gave way to (or was united with) a more melodic style, and the motets, masses, and more secular madrigals that resulted are sung and enjoyed even now. Especially is this true of the works of Orlando di Lasso and Palestrina, the great masters of the Flemish and Italian schools.

These two men are said to represent the climax of the contrapuntal schools; but in reality the polyphonic style, kept alive by the organist-composer of the Protestant Churches in Germany, reached its culmination in the works of Bach. The consummate genius of Bach showed itself early, and he was barely out of his teens before his wonderful gifts became known. Men of age and experience gave him their homage, and rejoiced that the noble art of counterpoint had found a new master, and was not to perish from the earth

BACH'S FACILITY.

The most striking feature in the case of Bach was the ease with which he improvised. At present we admire his works for the truly marvelous skill with which real musical feeling is blended with the utmost intricacy of structure. The exquisite tracery of his delicately wrought fugues has been unequaled either before or since his time. Their beauty of form is as potent as the most grandly planned symphony in making us appreciate the force of the say-ing that "Architecture is frozen music." But Bach's contemporaries and auditors were able to see that his unexampled skill was a natural gift, and that even his improvisations at the organ showed the same qualities as his more finished works

Bach was too poor to publish his "Art of Fugue" in the usual way; so he engraved it on copper plates himself. Less famous than his "Well-Tempered Clavichord," which proved the feasibility of our present scale of equal semi-tones, it contains more in the way of written instructions. One of the gems of the work is a six-voiced fugue, actually improvised by the composer when playing before Frederick the Great. With such natural gifts as this implies, the art of composition would become merely an act of recording musical thoughts already fully developed

HANDEL'S PECULIAR METHODS.

Bach's great contemporary, Handel, was less gifted in the matter of inspiration, but still very prolific. The chief part of his career, in point of time, was devoted to opera. The early operas were much easier to write than the sumptuous stage affairs that we (sometimes) import into our country at present. The orchestra was not large, the instruments were not so often alternated as now, and the leader, usually the composer, sat at the harpsichord, where he could control matters. Operatic form, too, was merely a succession of set arias and concerted

numbers. But making due allowance for this, Handel was still a man of remarkable activity.

Unfortunately we cannot always say that Handel's musical ideas were fully developed in his own mind before he put them on paper; for very often the ideas came from the brains of others, and were adopted by him with alarming frequency. This habit of plagiarism earned him the title of "The Great Robber;" and a full account of his peccadilloes may be found in a recent English work entitled "The Indebtedness of Handel," written by Sedley Taylor.

This borrowed material, however, can represent only a tiny part of the composer's actual work; and even this small amount was usually much improved by his treatment. When accused of purloining another man's theme, he once replied, "That pig doesn't know what to do with such a tune." And in his great oratorios, written at an age when most men retire from active work, he showed a zeal and enthusiasm that deserve the highest praise. heaven and earth seemed to open before me," he said, in describing his sensations during the composition of the great "Hallelujah" chorus.

Haydn passed a large part of his career in the comparative quiet of the household of Prince Ester-Socially his condition as leader of Prince's orchestra was not much to boast of. . The salary was none too princely, and the continuance of the band was often in doubt. Its chief was little better than an upper servant, and for many years was addressed as "Er," in the third person, like the ordinary household retainers. But at least his time was largely his own, and he used it to good purpose in developing the symphonies, quartets, and sonatas that have made his name famous.

MOZART'S REMARKABLE GENIUS.

Mozart affords another example of great natural genius. We read of his precocity, and his playing with his sister at several of the European courts; but the same early development is shown in his composition. Mozart had actually had some sonatas published at the mature age of seven! All through life he gave instances of the utmost facility in composition. At ten, when the Mozart family were being dined by the nobility at Munich, Wolfgang wrote a little piece between the courses, to entertain the company. A year later, visiting the monks of Selon and hearing that they needed an offertory, he wrote it for them at once, with paper laid on a window-sill. In Italy he showed his power of memory by writing down, from one hearing, all the parts of a Miserere

But the most noted instance of Mozart's speed in composition was the overture to "Don Giovanni." The night before the performance had arrived, and this important piece was not even begun. After a rest of an hour or two, the composer made his usual preliminary sketch of themes, and started in. With him was his wife, Constance, who, according to her usual custom, entertained him from time to time by telling stories of her own invention. Kept awake by these, and refreshed by an occasional sip of punch, the composer plunged into the task of scoring the work, and on the next morning, at seven o'clock, the completed overture was handed to the copyist.

The orchestra for which Mozart wrote was practically the classical orchestra-first and second violins, violas, 'cellos, contrabasses; flutes, oboes, clarinets (in his later works), bassoons; horns, and trombones, the trumpet, which he used very sparingly; and the kettledrum. To write for these dozen or more instruments at once, and complete the task in a night, was surely a feat worthy of admiration. "Some of the notes were dropped under the desks." said Mozart, after the performance; but that was due to lack of rehearsals, and not to any error in the

BEETHOVEN'S INDUSTRY.

Beethoven was less precocious than Mozart, but was forced to work much harder. His father proved a severe taskmaster, and his own real love for music was all that saved him from being driven to hate the irksome practice. At last his father died

(a great loss to the liquor tax, said the town officials) and better days began for the young genius.

In Vienna, Beethoven often made himself objectionable as a lodger, because of his careless habits during work. He would declaim loudly about the beauty of neatness, while his room was littered with loose music-sheets, stale cheese, and remnants of a dozen feasts. Still more unconventional was his habit of pouring water over his wrists in intervals of composition; for he displayed a sublime disregard for the welfare of the ceiling in the room below.

Beethoven worked with the utmost care for details. His life offers an excellent illustration of Carlyle's saving that genius is a capacity for taking pains. He would polish and repolish his music, altering a note here and a phrase there, until his works finally grew into the models of expressive power that we now know. In their first shape his great compositions were often merely groups of detached themes in his ever-present notebook. With this in hand he would often spend hours in a natural seat in a tree at Schönbrunn, just outside of Vienna. It was here, in the open air scented with the meadows, that some of the world's greatest music had its inception.

SCHUBERT A NATURAL MELODIST.

Schubert was the reverse of Beethoven-rapid in his work, but almost never revising. His speed is shown by the well-known story of his composing "Hark, hark, the lark" in a restaurant. A friend showed him the poem, and in about twenty minutes the song was completed on staffs ruled on the back

But he who is quick to create may be quick to forget. Schubert once lent a batch of manuscript songs to his friend Vogl, which the latter transposed. Seeing one of the copies a week or two later, Schubert played it over and then remarked, "That's not bad; whose is it?"

Schubert was undoubtedly the greatest natural melodic genius that the world has ever seen. In his youth his teachers all agreed that they could tell him nothing that he did not seem to know already by instinct. Afterwards his friends would urge on him more thorough study, to supplement his melodic gifts, and would cite the example of Beethoven. In his great C major Symphony, Schubert showed something more than is found in his purely melodic utterances. He had arranged, too, a thorough course of counterpoint, with Sechter, but his early death prevented this and undoubtedly deprived the world of many masternieces.

LATER COMPOSERS

Weber was another composer who was doomed to hard work during youth. His father wished to have for a son a boy prodigy of the Mozart type. Weber did not satisfy these exalted expectations, but he gained valuable experience in traveling about with his father's theatrical troupes. His knowledge of stage effect, united with his use of the German folk-songs, did much to insure the immense national triumph of "Der Freischütz."

Schumann was essentially of the romantic school. His youth was that of the average healthy German student, tinged with Jean Paul Richter and sentimental philosophy. His best work was done under conditions of happiness, especially after his marriage. The piano was his favorite instrument. His symphonies charm by their wealth of beautiful material, but he was never really at home in the actual technic of orchestration. He even made a mistake once, giving the beginning of his first symphony to the horn when the theme could not be played properly by the open or ordinary tones of that instrument. At rehearsal he raised the figure a major third, and it is so written to-day.

Mendelssohn, again, was a boy prodigy. He appeared in public as pianist at the age of nine, and before eleven had composed over fifty complete movements, including a piano trio and a violin sonata. The "Midsummer Night's Dream" overture, written when the composer was barely over sixteen, is an example of mature genius in its delicate grace. Mendelssohn's control of the orchestra was complete, and even in the matter of writing his scores he showed perfect mastery. It is usual for composers to sketch the chief parts first and fill in the others later, but he would at times write out all the parts together, finishing each bar for all the instruments before proceeding with the next. His completion of the "Ruy Blas" overture in a couple of days was another instance of his ability,

Mendelssohn adopted the motto "Nulla dies sine linea" (no day without its line), but it is question-

Among the Italian composers, Rossini excelled in speed and facility of composition. But this was in part due to the fact that the Italian public of his time demanded nothing more than a string of lively tunes. When he went to Paris he felt the change of atmosphere, and produced a serious art work in

Verdi, too, was fertile in ideas, and rapid as a composer. He, too, was progressive in style, though unlike Rossini he did not stop with one artistic suc cess, but produced several. His last work, "Falstaff," written at eighty, showed inimitable freshness, and some fugal work in the finale that spoke of unimpared powers of composition.

WAGNER'S MENTAL GIFTS.

Wagner's gifts were mental rather than physical. He was always an indifferent pianist, but his intellectual mastery of music was absolute. first conducted Beethoven's ninth symphony without the score, at Dresden, the players seemed skeptical; but he made the offer that if any one of them would begin to play at any part of the work, he would continue the part, humining it without any reference to the score. The performance then went on, with great success.

Wagner was very much influenced by external objects,-so much so that he would often furnish his study in accordance with the character of the piece upon which he was working at the time. For grandiose and brilliant numbers the walls would grow bright with festive silken hangings, while gloomy subjects required sombre effects, or even such sinister objects as miniature skulls.

As a master of orchestration Wagner is beyond all praise. Volumes have been written to explain the instrumental glories of his music. But he affords us a spectacle even more valuable than that staking genius, in his fidelity to artistic ideals. Much of his grand musical epic, the great Trilogy, was written in obedience to an inward prompting, with no hope of having the work performed on any material stage. This noble example of art for art's sake should be a lesson to all composers.

And now comes Richard Strauss, treading in Wagner's orchestral footsteps, and even going beyond them. Great as his glory may be, he is sometimes suspected of indulging in art for advertise-ment's sake. A master of beauty in his songs, he has once or twice given us symphonic poems that seem aimed to astound rather than to please. But his life-work is not yet done-not half done, let hope. Strauss once stated to the present writer that he never composed without a "program;" but his first symphony seems to disprove the

From all these facts, what advice is to be gathered for the young and struggling composer? We shall not imitate Mr. Punch, and say "don't," but will insist rather on the habit of taking pains as the best lesson. Have all the natural gifts you can possibly persuade your ancestors to let you inherit; but do not be afraid of hard and patient work Beethoven was not; and what suited him may well

MOZART'S LACK OF COMMERCIAL INSTINCT.

MOZART, like many another artist-soul, suffered from a lack of worldly prudence. The getting of money was not so difficult—it was more the keeping of it which puzzled him; of business instinct he had none. He lost a golden chance once of bettering hi fortunes under the patronage of the King of Prussia. He had almost made up his mind to accept the offer, which had been renewed by the King, and came to the Emperor Leopold more than half inclined to offer his resignation, "What! do you mean to forsake me, Mozart?" ejaculated the Emperor Emotionally touched, the composer replied. "May it please your Majesty, I will stay!" When friends asked of him afterwards if he had not at least thought of obtaining some little piece of imperial favor by way of compensation at the time, with such a powerful lever in his hand, "Who would have thought of that at such a time?" warmly returned Mozart. This was a character-revealing re-mark, and no mistake! Whoever—except a Mozart— would not have "thought about it at such a time?"

ON THE QUANTITY OF WORK TO BE GIVEN A PUPIL.

BY E. R. KROEGER.

This is a subject in regard to which there is a vast amount of difference of opinion. It ranges from the teacher who gives a pupil a small quantity and who has it brought as a lesson for six weeks until it is letter perfect, to the teacher who portions out an entire sonata for a lesson. The first method is absolutely stifling to the growth of ambition on the part of the student and is apt to kill all love for music as an Art. To be compelled to practice for weeks on the same amount of an Etude or Bach Invention is to cause the average young person to detest the work in hand, no matter how interesting it might be. The second method is apt to cause details to be slighted in order to obtain a general effect, and, therefore, everything becomes "slovenly

There is, of course, a happy medium, and that is generally the "commonsense course." At school there is a certain amount of mathematics, grammar, history, etc., given out each day which the pupil can master successfully by properly directed effort.
An unusual quantity will bring forth a storm of protest. Experience has pretty well defined the amount necessary to cover. Why should it not be the same with reference to the study of music? The pupil may have anywhere from one to five hours per day for practice. Map out exactly what is to be done within the allotted time, but insist that it be done thoroughly. Superficial, "skim-milk" work should not be tolerated under any circumstances. The mind of the student needs training as well as the fingers. See that a method of practice which develops concentration is carried out. If the pupil is to practice scales, it is much better to spend the time over two scales twelve times each than over twelve scales twice each. If a new Etude is to be taken up, short passages with separate hands should be practiced before trying larger quantities with both hands. may be that by following this plan only a limited amount can be done at a lesson. At all events, this limited amount will be done well, and that is certainly preferable to having a larger amount done

If extra time remains during the lesson in consequence it may be filled by ear-training, sight-reading, asking questions, etc. To be surc, "circumstances alter cases." A pupil may have such serious faults to correct in certain directions that the bulk of the lesson hour must be devoted to them, and the week's practice must mainly be centered upon them. Again there are those who learn so very slowly that even ordinarily long lessons would be too much for them, Carry out the advice of the old adage: "What is worth doing at all is worth doing well.'

Remember that in order to interpret it is absolutely essential that there should be a certain mastery over technical difficulties. Every lesson should contain some problems for the fingers to conquer. Then the independence of the hands must be achieved. In this line, nothing equals Bach. Therefore do not neglect this great master. Also, inasmuch as music is an Art, whose mission is the development of the Beautiful, give portions of compositions by the masters. Do not pass over them hurriedly, but see that the pupil attains some degree of genuine style. The end to be attained is not to become a "mechanical piano player," but a musician. The lessons should be planned with this end in view, and, although the pupil may never become a Liszt or a Rubinstein, yet he may eventually reach a place where he can do much good in developing an ap-preciation of much of the beautiful in music.

There are many advocates of a certain amount of practice on "claviers," dumb pianos, tables, etc. No doubt, some good will result to the fingers and the mind from such work, but remember Schumann's maxim: "You cannot learn to speak from the dumb. The great pianists have accomplished their wonderful feats by means of practicing the pianoforte. Plasticity, elasticity, expression, pedaling, etc., cannot be learned on instruments which emit no tone. The pupil must not forget that the manner of practice as essential as the amount. At first remember that separate hand and slow work over small quantities is the only way to secure lasting results Such a scheme of practice may seem the slowest and longest way, but it is always wise to remember the fable of the hare and the tortoise. "Make haste slowly" is an excellent motto to keep in mind.

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Write legibly, or if possible have it typewritten 6. Place name and address, the number of words contained in the article and the words "Prize Essay"

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3. The essay must be within the comprehension of the majority of our readers. Essays upon abstruse philosophical, ethical, or so-called psychological questions are not desired.

4. Make your essay concise and to the point. If you have ideas for a 1300-word essay, don't try to pad them out into a 3000-word essay.

5. Write about one subject, and keep right to that subject. A good anecdote, pertinent to the subject, is always desirable. Write as though you wen trying to make the reader say, upon putting down the paper, "There, I have gotten something from that that I can put to direct use in my lesson or in my practice to-day." Helpful, invigorating. original, short essays are more in demand than long ones. Many writers feel competent to write short articles who would hesitate to write long ones.

6. All articles must be impersonal. We will be glad to accept articles meeting our approval, bu not winning one of the ten prizes. These article will be paid for at our usual rates. Remember that a strong short article will be much more likely to win a prize than a weak long article

ROSSINI'S REMARKABLE INDUSTRY.

THE Barber of Seville is said to have been written in fifteen days. H. S. Edwards gives the following description of how this was done:

Rossini worked so quickly that at times he found himself ahead of his poet-though as regards the mere patting down on paper, the writing of verses is but trifling labor compared with that of composing music. Thus, without waiting for verses, he found a melody, or devised a form for the next musical piece in the order agreed upon, and, thereupon asked the obliging Sterbini, his librettist, to furnish him with suitable "words." Besides a leading singer in the next room, the poet and composer had by their side of a number of copyists, to whom Rossini threw the sheets of music as he finished them. For thirteen days the joint authors had scarcely time to eat, and M. Azavedo asserts that they slept but little and then only on a sofa, when it so happened that they could not keep their eyes open.

For thirteen days Rossini did not shave; and when some one observed how strange it was that the Barber should have caused him to let his beard grow. he replied that if he had shaved he should have gone out, and that if he had gone out he would not have re turned as soon as he ought to have done. It seems incredible that in thirteen days the whole of the Barber should have been composed in score; but it is certain that the contract binding Rossini to com is certain that the contract binding Rossini to compose it was only signed on the 26th of December, and he directed the first, second, and third performances of Torraldo e Dorliska on the 27th, 28th and

Opportunities for Young Oratorio and Concert Singers To-day

By EMILO DE GOGORZA

Extragi Non—The following is taken from an inter-tive with Signer Genera, isospealing secrete for The Evron Nigner Genera, isospealing secrete for The Evron Nigner Geogram was born in Brooklyn, N. Y., but when six and England. He has been the salo barflow at many of the have taken him to all parts of the United States. No one could possibly be better qualified to give practical advice to aspiring occuling.

THERE has never been a time or a country present ing more inviting opportunities to the concert and the oratorio singer than the America of to-day. As a corollary to this statement there is the obvious fact that the American public taken as a whole is now the most discriminating public to be found anywhere in the world. Every concert is adequately reviewed by able writers and singers are continually on their mettle. It therefore follows that while there are opportunities for concert and oratorio singers, there is no room for the inefficient, the talentless, brainless aspirants who imagine that a great vocal career awaits them simply because they have a few good tones and a pleasing stage presence.

This is the age of the brain. In singing the voice is only a detail. It is the mentality, the artistic feeling, the skill in interpretation that counts. Some of the greatest artists are vocally inferior to singers of lesser reputation. Why? Because they read, because they study, because they broaden their intellects and extend their culture until their appreciation of the beautiful is so comprehensive that every degree of human emotion may be effectively portrayed. In a word they become artists. Take the case of Victor Maurel, for instance. If he were ninety years old and had only the shred of a voice but still retained his artistic grasp I would rather hear him sing than any living singer. I have learned more from hearing him sing than from any other singer. Verdi chose him to sing in "Otello" against the advice of several friends, saying:
brain than any five singers I know."

Some people imagine that when an artist is embarked upon his professional work study ceases. It is a great mistake. No one works harder than I do to broaden my culture and interpretative skill. I am constantly studying and trust that I may never cease. The greater the artist the more incessant the study. It is one of the secrets of large success,

SPECIAL STUDY REQUIRED FOR CONCERT SINGING.

People imagine that the opera requires a higher kind of vocal preparation than the concert or ora-torio stage. This is also a great misconception. The operatic singers who have been successful as concert singers at once admit that concert singing is much more difficult. Comparatively few opera singers succeed as concert singers. Why? Because in opera the voice needs to be concentrated and more or less uniform. An opera house is really two buildings, the auditorium and the stage. The stage with its tall scene-loft is frequently as large from the standpoint of cubic feet as the auditorium. Sometimes it is larger. To fill these two immense buildings the voice must be strong and continually concentrated, "dans le Masque." The delicate little effects that the concert singer is obliged to produce would not be heard over the footlights. In order to retain interest without the assistance of scenery and action the concert singer's interpretative work must be marked by an attention to details that the opera singer rarely considers. The voice, therefore, requires a different treatment. It must be so finely trained that it becomes susceptible to the most delicate change of thought in the singer's mind. This demands a really enormous amount of work,

The successful concert singer must also have an endurance that enables her to undergo strains that the opera singer rarely knows. The grand opera singer in the great opera houses of the world rarely sings more than two or three times a week. The concert singer is often obliged to sing every night for weeks. They must learn how to relax and save the voice at all times, otherwise they will lose elasticity and sweetness

A young woman vocal student, with talent, a good natural voice, intelligence, industry, sufficient practice time, a high school education, and a knowledge

of the rudiments of music, might complete a course of study leading to a successful concert début in three years. More frequently four or five years may be required. With a bungling teacher she may spend six or seven. The cost of her instruction with a good teacher in a great metropolis, will be more per year than if she went to almost any one of the leading universities admitting women. She will have to work harder than if she took a regular college course. Progress depends upon the indi-vidual. One girl will accomplish more in two years than another girl will accomplish in five years Again, the rate of progress depends upon personal development. Sometimes a course of study with a good teacher will awaken a latent energy and mental condition that will enable the student to make great strides.



EMILO DE GOGORZA

My most important work has been done by selfstudy with the assistance and advice of many singers and teachers who have been my friends. No pupil who depends entirely upon a teacher will succeed. She must work out her own salvation. It is the private thought incessant effort and individual attitude that leads to success.

STUDY IN YOUR HOME COUNTRY.

I honestly believe that the young vocal student can do far better by studying in America than by studying abroad. European residence and travel are very desirable, but the study may be done to better advantage right here in our own country Americans want the best and they get it. In Europe they have no conception whatever of the extent of musical culture in America. It is a continual source of amazement to me. In the West and Northwest I find audiences just as intelligent and as apprecia tive as in Boston. There is the greatest imaginable catholicity of taste. Just at present the tendency is away from the old German classics and is leading to the modern works of French, German and Ameri can composers. Still I find that I can sing a song like Schumann's "Widmung" in Western cities that only a few years ago were mere collections of frontier buts and shacks, and discover that the genius of Schumann is just as potent there as in New York City. I have recently been all over Europe, and I have seen no such condition anywhere as that I have just described. It is especially gratifying to note in America a tremendous demand or the best vocal works of the American composers.

The young concert singer must have a very comprehensive repertoire. Every new work properly mastered is an asset. In oratorio she should first

of all learn those works that are most in demand, like the "Messiah," the "Elijah," the "Creation" and the "Redemption." Then attention may be given to the modern works and works more rarely performed like those of Elgar, Perosi and others. After the young singer has proven her worth with the public she may expect an income of from \$10,000.00 to \$15,000.00 a year. That is what our first-class singers have received for high-class concert work. Some European prima-donnas like Schumann-Heink and others have commanded much higher figures.

You ask me what influence the sound reproducing machines have had upon the demand for good vocal music in America. They have unquestionably increased the demand very greatly. They have even been known to make reputations for singers entirely without any other road to publicity. Take the case of Madame Michaelowa, a Russian primadonna who has never visited America. Thousands of records of her voice have been sold in America, and now the demand for her appearance in this country has been so great that she has been offered huge sums for an American tour. I believe that if used intelligently the sound reproducing machine may become a great help to the teacher and stu-dent. It is used in many of the great opera houses of the world as an aid in determining the engagement of new singers who cannot be personally heard. Some of the records of my own voice have been so excellent that they seem positively uncanny to me when I hear them reproduced.

I have no natent exercises to offer to singing students. There are a thousand ways of learning to breathe properly and they all lead to one end. Breathing may best be studied when it is made co-incident with the requirements of singing. have no fantastic technical studies to offer. daily work simply consists of scales, arpeggios and the simplest kind of exercises, the simpler the better. I always make it a point to commence practicing very softly, slowly and surely. I never sing notes without my most comfortable range at the start. Taking notes too high or too low is an extremely bad plan at first. Many young students make this fault. They also sing much too loud The voice should be exercised for some considerable time on soft exercises before loud notes are even attempted. It is precisely the same as with physical exercises. The athlete who exerts himself to his fullest extent at first is working toward ultimate exhaustion. I have known students who sang "at the top of their lungs" and called it practice. next day they grew hoarse and wondered why the hoarseness came

NEVER SING WHEN TIRED.

Never sing when out of sorts, tired or when the throat is sore. It is all very well to try to throw such a condition off as if it were a state of mind. My advice is, DON'T. I have known singers to try sing off a sore throat and secure as a result a loss of voice for several days,

Our American climate is very bad for singers. The dust of our manufacturing cities gets in the throat and irritates it badly. The noise is very nerve racking, and I have a theory that the electricity in the air is injurious.

As I have said the chances in the concert and operatic field are unlimited for those who deserve to be there. Don't be misled. Thousands of people are trying to become concert and oratorio singers who have not talent, temperament, magnetism, the right kind of intelligence or the true musical feeling. It is pitiful to watch them. They are often deluded by teachers who are biased by pecuniary necessity It is safe to say that at the end of a year's good instruction the teacher may safely tell what the pupil's chances are. Some teachers are brutally frank. Their opinions are worth those of a thou sand teachers who consider their own interests first Secure the opinions of as many artists as possible before you determine upon a professional career. The artist is not biased. He does not want you for a pupil and has nothing to gain in praising you, If he gives you an unfavorable report, thank him, because he is probably thinking of your best interests

As I have said, progress depends upon the individual. One man can go into a steel foundry and learn more in two years than another can in five If you do not become conscious of audible results at the end of one or two years' study do some serious thinking. You are either on the wrong track or you have not the natural qualifications which lead to success on the concert and oratorio stage,

HOPT DOG MILETOAT EXERCISES

BY WM. BENBOW

Unpourtenty the aim of the teacher is to give only so much exercise in technic as is absolutely neces-sary. One exercise too much is a waste of time and energy. It adds just so much dead weight as a drag to the student's enthusiasm, and by so much helps to benumb the keen sensibilities that modern pianism demands. Of course, there are certain classes of finger and hand work that are called upon to do the great bulk of the playing. These, being in such constant and general use, do not need so much reinforcement by special technical exercises.

This is evident when we consider the aim of

technic which has to do with the control of (1) keyhoard (2) mechanics, (3) mind. The keyboard is a problem in itself, opening an infinite possibility of ontractions, expansions, skips, interlocking, etc. The mechanics (arm, hand, finger, foot) demand a peculiar discipline and culture for this adjustment to the keyboard conditions, so as to get sneed, power,

Then, the mental control demands a will trained to command, now this, now that movement in the mechanical department, so that accent, rhythm, emphasis of melody and expression may issue.

How far may we avoid repetition and overlapping of technical movements? It seems reasonable to say that the figures, chord-forms and accompaniment patterns that are in very general use in pieces need little repetition in special exercises

Of course, certain forms of two and five-finger exercises are invaluable for gaining legato, indebe considered as pure gymnastic and their use and repetition must be based upon a scientific estimate of their value for the intended purpose. Will the manifold repetition of a dozen notes lead more formula? The scientific gymnast answers that it is better to give many but different motions, and that power comes gradually but steadily by using light apparatus rather than heavier. Nowhere must there necessary in order to acquire the automatic set of fingers and hand for different scales, arneggio-forms, chord-positions, etc. Here the question is not so much one of hand discipline, per se, as one of accommodation to keyboard demands. But we must not overlook the fact that all these latter exercises contain a great deal that is available as pure gymnastic. So that, although the aim is to acquire the automatic adjustment of the hand, yet we must give due credit for their mechanical value. Here is the junction where needless overlapping may occur.

ESSENTIAL TECHNIC.

The teacher may assign a certain arpeggio, e. g., C. E flat. G. B flat, which the undeveloped hand will find awkward. The set of the hand is the uppermost aim, but the amount of gymnastic it gives the fourth finger is so great that it would be superfluous to give with it a separate exercise designed especially for that finger. In fact, we are beginning to realize that a great deal of the value of the special fiveinger exercise can be gotten directly from the essential things, scales, arpcggios and chords.

Another point that bears directly upon the ques-

tion of redundance we can learn from the analogy of vocal culture. A singing master wishing to in-crease the strength of the high notes of his pupil would not think of having him repeat a phrase over and again at the top of his voice. That would be the best way to ruin it. Rather, he would begin by laying the foundation on the easy middle ground and thence build upward and downward, using only quite gentle and comparatively infrequent exercises at the extremes of compass. Any exercise liable to produce strain or bring about a muscular or nervous condition reacting unfavorably on the tone has to be administered very cautiously as a technical expedient.

THE QUEST FOR TONE

Too much of the old style of five-finger exercise did produce strong, independent fingers, but a hard Strong fingers must be gotten, but the better recent technic keeps varying the form of the exercise and the touches in order to avoid the muscular rigidity that produces a cold colorless tone. Because of its greater margin of flexibility and relaxation, the two-finger forms of exercise are superseding the older systems. If one will analyze a page full of the usual five-finger work he will find many figures THE ETUDE

very slightly varied, the first, second and third fingers rery signity varied, the first, second and third lingers in many of these having exactly the same notes, the variations in the forms being made by the fourth and fifth fingers. For example (Ex. I):



Surely, the first three fingers of the right hand are repeated unnecessarily, the fourth and fifth getting the benefit of the changes in Nos. 2 and 3. But this benefit can be gotten in a much better way by the Mason two-finger exercise for the fourth and fifth fingers alone, with the different touches and accents and key-series, using the diatonic, chromatic and broken thirds form. Beside their gymnastic value these Mason exercises combine variety in touch, key and accent with directly practical use in nearly all the positions where those two fingers are called upon to operate conjunctly in scale, arpeggio

To get velocity and endurance repetition is imperative. But the winners in the recent Olympian contests did not rush right off full speed from the starting line at the sound of the shot. In one account of a running race it was reported that one of the contestants started off "too fast" and consequently fell behind in the end. Notice how the locomotive engineer and the motorman gradually work up to full speed? The first few puffs of smoke seem slow and loud, but in a short time the puffs become indistinguishable and almost inaudible. Pursue some such plan with a two-octave scale run. But for a short run one can make a spurt, which is well represented in the Mason velocity form for one The redundance in all attempts to attain speed comes from insufficient knowledge of the track or roadbed, and of the best method. The skilled engineer knows every dip and curve and bump of his track. That is the way he knows where he is on the darkest night. It is waste of good time to try to develop velocity by beginning on a rough road, like the F sharp minor scale. Right hand alone; begin rather on a smooth track. Take D flat major scale, starting from one of the higher B flats and descending, for that is easier and one acquires the trick and swoop of the thing more speedily.

WHAT IS VELOCITY?

To find the best method in velocity work, let us ask, "What is velocity?" It is simply getting from matter what the interval from point to point, whether a second, as in trills, or an octave, as in simple arpeggios, or four octaves, as in extended scale runs, the thing to keep centered in the attention is the top and bottom of the interval, the tones between being simply the "filling." To get the hand-swing in the arpeggio and the arm-swing in the four-octave run, one must think of the whole swing as a unit. Much of the redundance in velocity exercises comes from making too much of the filling.
Touch and attention should bear lightly upon it.

Most students are able to play their velocity exercises much more rapidly than they imagine. A young lady had been assigned the Mason velocity form in D flat major scale. Playing it at the lesson she evidently thought she did it quite rapidly. "Now we will take it twice as fast." sternation, protest, etc. "Now, don't look at the book or your fingers," I continued; "look at the lowest key, D flat, near middle C, then at its octave higher. Touch the lower one with second finger, R. H., and hold it while I count 'one, two:' then lift the same finger up to the higher D flat with light arm and wrist. Now strike the lower D flat. then run across the middle keys of the D flat scale with proper fingering, but with such a light touch that the keys are not depressed, and then strike the upper D flat." Afterwards, by filling in with pp. notes, the pupil gets the two points necessary-thswing as a unit, and the proper feel of the touch.

This example illustrates the bearing of method upon the question of how much repetition may be

Another purpose in five-finger exercises is independence of finger. Here again much may be eliminated if we use the accentual treatment of scales, etc. Those teachers using the Mason method have noticed

that almost always the note following an accented that almost always the last for example, in a scale note will be too loud, as, for example, in a scale accented by fourths. With four sixteenths in a group, accented by fourths. With four sixteening in a group the first will be accented, the second will be a limit softer and the third still softer. The finger demand softer and the third sail softer. The inger demand-ing most attention is the one playing the second new the group, because there is usually not enough independent control. By calling for ff. accents fol lowed by pp. unaccented notes, one learns what independence really means. I have often called for the last three notes of such a group to be taken taget

We see, then, that power, velocity and inde-pendence can be gotten by methods just as efficacious as the traditional five-finger exercise, and much more practical and interesting.

These three qualifications were taken purposely. because so much of the usual argument for mere mechanical gymnastic work is based upon their acquisition, as if repetition, repetition, and again repetition, was the whole thing.

CONFLICTING RHYTHMS.

Coming to the third aim of technic, mental control, we may take for illustration the old problem of two eighth notes against three. Let us take the eighths as a triplet in the L. H. and the two eighths in the R. H. The whole trouble here eighths in the kills. Anyone can count is the mental telegraphy. Anyone can count "one, two and three," but we must think "two" on H., "and" on the R. H., and "three" on the H. H. again, until it becomes automatic. Therefore, instead of complicating this psychological process by having to think of several different notes and fingers, I find it easier to take a book and place all the finger tips on it. Using all the L. H. fingers together simultaneously, with a light hand touch tap "one, two, three," the R. H. similarly on "one" and "and." Let the ear listen for the regular taptap, tap, tap-at first slowly, then accel, to presto. Then will be time enough to change the fingers, trying L. H. I. 3, 5 successively, but using only third finger, accenting both hands together

The problem of three against four is still more complex, and in rapid work, like the C sharp minor impromptu of Chopin, it is simply impossible for the mind to "step lively" enough to think every movement. There is an exercise in Czerny, Op. 261, as follows (Ex. II):



Here the group must be considered as a unit, the two different groups rallying on the first note of each group. It will save time to practice the following as an introduction to the exercise given



Think mostly of the steady tread of the beats, and when it goes smoothly, run at once without break of time into the Czerny form,

To one accustomed to the multitude of books and vocalises written for the voice it might have seemed revolutionary to find, according to an article appearing not so long ago in one of our musical journals, that one of the greatest voice teachers of our age gave only about one page of music paper full of exercises for several years to a pupil who has be come one of the two or three greatest of the earth's

"Even unimpassioned critics often deal too merci lessly with compositions, the origin and surrounding circumstances of which they are ignorant; and few indeed, are the critics who possess in an adequate degree those four indispensable qualities, viz.: knowledge, honesty, courage and sympathy."-Carl Philipp Emon-

Robert Schumann's "Carnaval"

SCENES MIGNONNES SUR 4 NOTES. (Little Scenes on Four Notes)

By EDWARD BAXTER PERRY

A MONG Schumann's larger works for the piano, none is more frequently played or generally speaking so little enjoyed, as the "Carnaval Scenes." This apparently contradictory statement may readily be accounted for on the following grounds, and thereby incidentally an important lesson learned.

The trained pianist finds this work thoroughly and refreshingly Schumannesque, full of all the subtle fancies, droll humor and originalities of treatment peculiar to this composer; replete with all the kaleidoscopic variety of tone color and harmonic effect, all the symbolic and realistic suggestiveness, characteristic of the romantic school, of which Schumann was one of the ablest and most enthusiastic champions. Hence he finds it a fascinating study and regards it as an effective number for the con-

cert stage.

With the fatuous assumption, common to the specialist, that everyone knews, or ought to know, about the subject-matter in question, he simply discharges this piece at the heads of his unoffending audience, on the hit-or-miss plan, in a series of fragments, like scrap-iron from a fast-firing machine gun, with the same rapidity and general inaccuracy of aim, fondly imagining that his hearers will catch them as they fly, and see and appreciate at a first fleeting glance that which has taken him, the professional musician, months of study to perceive and value properly.

The listeners, on the other hand, ignorant usually

of the composer's meaning and intention, except that in some vague way the work probably has to do with a carnival, and often failing to comprehend the foreign names designating some of the sections; hear only a succession of incoherent, apparently irrelevant musical scraps, with no logical sequence, dramatic development or emotional continuity, without even a pause to show where one fragment ends and the next begins. They are confused, bored, and naturally conclude that if this is "high class music artistically performed," they greatly prefer the kind and simple melodies, easily grasped and affording at least a sort of superficial sensuous pleasure; and it is no wonder they do

An audience has some rights, and one of them is to know "what and where the player is at," to use a colloquialism. Another is to get something in return for its money.

The following simple but accurate explanation may aid students and others who may chance to read it in arriving at this desirable state of pre-knowledge concerning the work in question. Some such analysis or description ought to be supplied at least in outline, by every pianist who presents the composition, either by word of mouth or in print upon the program,

The secondary title, "Little Scenes on Four Notes," with its partial justification in the music, is based on a curious and very inadequately sustained conceit on the part of Schumann, namely, the use of the letters A, E flat, C and B natural, as the initial theme in several of the numbers.

In English nomenclature this would spell nothing, but in German E flat is called es (pronounced S), and B natural is called H, so that the four letters A-S-C-H, spell the name of the little village of Asch in Bohemia, the home of Fraulein Ernestine von Fricken, one of Schumann's most intimate lady friends at the time of composing this music (1834 and 1835). The same notes, S-C-H-A, also represent the only letters in Schumann's own name, which are used in musical notation, and he seems to have never stired of playing upon and with them in his compositions

This form of musical joke, which consisted in cleverly working the letters of some proper name into the theme of a composition, was quite in vogue with musicians of Schumann's and preceding generations. Sebastian Bach was guilty of building his own name into a theme B-A-C-H, and Schumann employed the same device in his very first composition, his Op. 1, of which the theme is formed of the letters A-B-E-G-G, spelling the last name of Meta Abegg, of Mannheim. He later used Gade's name, and the woman's name Beda in a similar way.

It is possible that Schumann originally intended all the numbers of the "Carnaval" to consist of some grouping of the musical notes represented by the letters in the name Asch, but these notes in that order appear only a few times as the opening phrase of the melody in some of the earlier sketches idea is not fully carried out even there, and is later abandoned altogether, so has little value or significance from a musical or any other standpoint. It is merely a droll passing whim.

The work, as a whole, is intended to express the moods and portray some of the scenes and characters of the Carnaval masquerade and procession. common in all the Catholic European cities on Mardi Gras, and witnessed repeatedly by Schumann in Vienna in his early life.

The masquerade idea seems to have had a very strong hold upon Schumann, for three of his most notable and popular piano works are based upon it. Aside from this Carnaval, Op. 9, the Papillons. Op 2, represents scenes and characters at a masked ball, and the Faschingsschwank, Op. 26, depicts the Viennese Carnival.

The work we are considering consists of twentytwo musical sketches, and I have numbered them here for convenient reference, though it is not so done in the printed score.

No. 1. PREAMBULE. (PREAMBLE.)

This first number is a musical introduction, supposed to be played by the band at the head of the procession, expressing the mood of the time with its excitement and anticipation, its complete abandonment to hilarious gaiety and rollicking, often rough fun. It is followed by a representation of a number of the maskers in the procession, interspersed with typical incidents and an occasional hand number. For this composition depicts, not the masked ball on the evening of Mardi Gras, but the street procession which precedes it.

No. 2. PIERROT. (CLOWN.)

This is a name quite generally adopted throughout Europe to designate a clown or tumbler of the old fashioned uncouth German type, a personification of rough clumsy Teutonic humer. In this case he tending to be master of ceremonies, preserving a wondrous pompous dignity and a ludicrous solemnity, but turning a sudden grotesque somerset or handspring at frequent intervals, to the great amusement of the spectators,

The mood of farcical gravity and also the realistic effect of the somerset are graphically portraved in the music, the latter occurring on the single notes marked forte in the midst of piano passages. These should burst out so as to startle the listener and instantly relapse into solemnity as does the circus clown

No. 3. ARLEQUIN. (HARLEQUIN.)

This is another impersonation of the buffoon, a harlequin of the fantastic mercurial French type, dressed in a vivid striped costume of many colors He carries in his hand a long whip, which he snaps occasionally in the faces of the bystanders, ostensibly to clear the street but really to startle and

annoy them, and create merriment at their expense. This number should be as animated as the former was solemn, and the cracking of the whip is unmistakable occurring in the first and third measure, and at, intervals of every few measures afterward. It should be given very staccato with a snapping accent on the sixteenth which precedes the rest.

No. 4. VALSE NOBLE.

This is another composition played by the band, somewhat more subdued and graceful than the introduction, presumably heard at a greater distance, but distinctly music in the carnival vein.

No. 5. EUSEBIUS.

This number and the one immediately following

own imagination. Here they are fictitious characters, supposed to be taking part in the procession, but the names are familiar to all students of his life and works during early manhood. One or the other is signed to a large number of his critiques and literary articles, and sometimes both together to his musical compositions, as in the case of the great Sonata, Op. II, which was "Dedicated to Clara, by Florestan and Eusebius."

Goethe's oft-quoted statement that two souls dwell in every breast was distinctly true of Schumann, who himself recognized the duplex personality under the two names referred to, which typify two different phases of his character and ger Eusebius represents the poetic metaphysical side of his nature, the introspective impractical dreamer, the writer of delicate lyrics and involved mystical harmonies.

No. 6. FLORESTAN.

As suggested above, this was Schumann's own name for his sterner self. Florestan is just the reverse of Eusebius, bold, aggressive, turbulent, fighting with fierce joy for his ideals, fighting if necessary with a club, and yet with a certain rollicking gaiety which suggests the college boy out for a Florestan was the organizer and leader of the Davidsbündler or hosts of David, who to quote his own words are "youths and men destined to slay all the Philistines, musical or otherwise."

No. 7. COQUETTE.

This admirably suggestive sketch hardly needs analysis. The name tells the story. It embodies in a musical form, replete with dainty witchery and capricious archness, touched here and there with seductive tenderness, the familiar and famous coquette, fascinating but unreliable. Most composers have tried their hands first or last at depicting this type of the eternal feminine, under titles containing the words flirt, coquette, siren, Lorelei, witch. and the like, but I regard this as a peculiarly happy effort and one of the best examples of portrai painting in music which has been produced.

No. 8. REPLIQUE, (REPLY.)

This is merely a brief phrase, a sort of echo or reply to the blandishments of the foregoing.

No. 9. SPHINXES.

This number can hardly have been intended to be played. It has no musical significance, but is a jest in the form of a riddle, addressed only to one who is reading the score. It is another of Schumann's good-natured but rather awkward drolleries. It contains no notes, but the parallel bars which take the place of them are seen on examination to occupy places on the staff corresponding to the four letters already referred to, upon which the "little scenes" are supposed to be built. The first represents the notes S-C-H-A, the letters from the name Schumann which occur in music. The second spells the word Ach, an interjection in German. translated by our word Alas. The third is the name Asch, the village previously mentioned as the home town of an intimate friend.

No. 10. PAPILLONS. (BUTTERFLIES.)

The music does not represent in any sense the light-winged vagrants of the summer field. It suggests rather a group of maskers dressed to represent butterflies, but forgetting their rôle in the excitement of the occasion and indulging in a good deal of noisy merriment. They pass quickly and vanish amid the crowd of revellers.

No. 11. A. S. C. H.—S. C. H. A. LETTRES DANSANTES, @DANCING LETTERS.)

Here we have another recurrence of the quaint conceit already referred to, a play upon the letters A. S. C. H. and S. C. H. A., which are here made to dance and tumble boisterously before us like veritable living entities, none too sober, or a species of roguish kobald whose antics are supposed to be very amusing. The idea is ingenious, but the actual musical effect not very satisfactory.

No. 12. CHIARINA

Chiara is the Italian for Clara, and Chiarina, the diminutive, was a favorite pet name of Schumann for Clara Wieck, the charming and gifted young it, Florestan, are interesting creations of Schumann's artist, afterward famous the world over as Clara

THE ETUDE

Schumann, to whom the composer was deeply attached from her fourteenth year and to whom he was secretly betrothed at the time this work was written. He pays a delicate tribute to her charming personality in this dainty lyric. The melody consists of a little phrase of four notes, constantly reitcrated, in different positions but with the same accent and inflection, so as to simulate the syllables of the name Chiarina.

No. 13. CHOPIN.

The next character represented is the well-known composer Frederic Chopin, for whom Schumann felt done an exceedingly clever bit of imitation of the Polish composer's most familiar and characteristic form of writing, viz., the Nocturne, in which Chopin excelled all other composers, and by means of which, in connection with his waltzes, he firs became widely known to the musical world.

This number is an exquisite specimen of the Nocturne, a tender lyric melody with a certain plaintive undertone and a flowing arpeggio accompaniment. It might easily be mistaken for Chopin's own work, both as to general mood and details of construction. In fact, Chopin's personality seems manifested in it, which of course was the composer's

No. 14. ESTRELLA.

Estrella was a romantic name applied by Schumann to Frl. Ernestine von Frieken, a gifted and attractive young lady residing at Asch, with whom the composer at the time of writing the Carnaval was on the closest terms of friendly intimacy. Her personality is indicated, as well as her participation in the masquerade, by this very winning bit of

No. 15. RECONNAISSANCE. (RECOGNI-

Schumann has endeavored in certain portions of this work to express not only the general mood of the Carnival time and some of the characters in the masquerade, but also special emotions and incidents connected with some of its phases. In this case, for example, the music indicates the feeling of glad surprise arising from the recognition of two of the maskers of each other's identity, the sudden pleasure of coming in contact with the fa-miliar personality of friend or lover in spite of the disguise, in the midst of the noisy, rollicking crowd.

No. 16. PANTALON ET COLOMBINE.

Pantalon is the harlequin of Italian comedy, a fantastically dressed buffoon, the distinguishing feature of whose costume is that trousers and stockings are all of one piece. The name is derived from the patron saint of Venice, Pantologue, and is a common one among the Venetians. It is quite generally used by other Italians as a nickname for one of whom they wish to make sport, particularly if a Venetian. Colombine is the sweetheart of Pantalon, and the two characters figure largely in the pantomimes of all countries. We are to imagine them passing in this procession hand in hand.

It may seem to the player of this composition that Schumann has given quite too much time and prominence to the clown in various types. But any-one who has lived through the Carnival season in one of the German Catholic cities knows by experience that the streets are full, of masked clowns on Mardi Gras, even in broad daylight, and they form the favorite disguise in all processions and balls.

No. 18. VALSE ALLEMANDE.

Another number by the band, an old-fashioned German waltz, of a graceful but rather slow and stately character

No. 18. PAGANINI.

Here again Schumann has introduced and unmistakably identified the personality he wishes to have pass before our mental vision, by means of an ingenious mitation of one of the best-known and distinctive characteristics of Paganini's style, both as player and composer. This celebrated violinist was noted throughout Europe as the superior of all players of his time in the hiral mastery of his as player and composer. This celebrated violinist, was noted throughout Europe as the superior of all players of his time in technical mastery of his instrument, but particularly in the special form of technic known as staccato bowing. The startlingly special personal feeling, coarseness; of the time that the mission of music, as an aid in the encorate produced along this line have never been equalled before or since. Hence he is very naturally represented was so fond. It represents Schumann's creative based on the control of the control of

here by a series of crisp intricate staccato passages for both hands, not particularly melodious, but in-teresting, original and strikingly characteristic.

No. 19. AVEU. (AVOWAL.)

Evidently an avowal of love, from the tender pleading character of the music, made under cover of the confusion and the concealment of the masks. in what the Germans call "A solitude for two," which is nowhere more complete than in the midst of a crowd where each is engrossed in his own

No. 20. PROMENADE.

Again a musical fragment for the band, in the mood and movement indicated by the name.

No. 21. PAUSE.

The name implies a pause in the progress of the procession, but the idea is not carried out in the rather impetuous music so designated, and its precise significance is not clear.



PORTRAIT OF R. SCHUMANN, BY RUMPE

No. 22. MARCHE DES DAVIDSBÜNDLER CONTRE LES PHILISTINS. (MARCH OF THE HOSTS OF DAVID AGAINST THE PHILISTINES.)

This final number is the longest and most pretentious of the work and demands special attention as it contains many and varied points of interest. It is a bold, dashing and at times humorous composition, in an almost frivolously jolly mood, written in threefour time, to which it is obviously impossible to march, unless in a sort of hopping, halting fashion, like a man with one leg longer than the other. This odd conceit has undoubtedly some humorous and symbolic meaning which however is not apparent, at

least to the writer.

The title of this number has a double significance. The Philistines, as all know, were a people of Palestine continually at war with the Jews. King David won signal victories over them and compelled them to pay tribute to himself and his successors.

Again Philister or Philistine is a term which for generations past has been contemptuously used by the students of the German universities, to designate the townspeople and other outsiders felt to be antagonistic to the student life and spirit. It was retained by Schumann long after passing his college years, and has come to be very generally adopted by the "younger blood" among poets, musicians and by the younger bloom among poets, musicians and artists, to denote conservatism and mediocrity. Perhaps Mathew Arnold has best summed up the feeling in the following sentence: "On the side of beauty and taste, vulgarity; on the side of morals

genius as champion of the romantic school of mus genius as champion of the romanue school of map Bündler is the German word for band or compas from Bund which means a league or union. It state here, as in several other of his works, for a land band of faithful friends, adherents and allies band of faithful friends, adherents and allies. Schumann, who rallied under his leadership around the standard of Modern Romanticism and help-bear it forward to the victory which was lat

The Philistines, as used by Schumann in his mucal and literary works, were the enemies of the romantic movement, the opponents of progress, the romantic movement, the opponents of progress, he conservative somewhat pedantic advocates of the fast degenerating classical school. Against then Schumann and his associates waged perpetual was Schumann and his associates waged perpetual was fare, and like King David, he ultimately compelled them to pay tribute to his own genius and to the dynasty of the Romantic School of Music, Hence the significance of the title March of the Davidite against the Philistines.

To emphasize the careless, irresponsible mood o the Davidites and their contempt for the conven tions, traditions and critical standards of the Philis tines, Schumann has woven into the march we eleverly a quaint old tune of the 17th century, knows throughout Germany as the Grossvaterians (Grass-father-dance), and a favorite college song at the German universities. It was also adopted in this country and is familiar to those whose memoria reach back over half a century, sung to the following

Tim Doolan he dreamt that his father was dead, And his father he dreamt that Tim Doolan was dead, And Tim Doolan was dead And his father was dead And Tim Doolan he dreamt that his father was deed

The accent and rhythm of these words exactly match those of the musical notes.

This old tune seems to have been a sort of battlehymn or rallying cry of the Davidsbündler and appears in several of Schumann's works. In this march he plays it with a real facetious gusto, passing it about from one hand to the other, now in playful staccato effects, now in big pompous octaves playful staccato effects, now in big pointpois ectave always appearing in a new key when least ex pected. He seems to flaunt it deliberately in the faces of his shocked critics, in the spirit of pure ful and bravado. The march closes with a spirited fink like a joyous defiance hurled at the foe.

The "Carnival" as a whole presents Schumann's genius, not in its most profound and strictly musical aspect, but in its flood-tide of youthful vivacity. exuberant fancy and fertility of suggestive symbolism. It is best characterized by the German expression Geistreich, for which we have no English

synonym, but which means rich in mentality.

The work is replete with graphic realism and recalls Schumann's own words of his earlier composi "At that time the man and the musician in me were always trying to speak at once."

IS MUSIC A MEDICINE?

A society known as the "National Society of Musical Therapeutics," numbering many well-known thinkers upon its Board of Directors, has recently been founded. Its object is "to encourage the study of music in its relation to life and health" While we feel that music is only one of the many things which contribute to health and happiness, the statements made in the announcement of this the statements made in the announcement of society are interesting. The writer dwells upon the depressing effect of certain songs. It should be remembered that this effect is more liable to be due to the words of the song than to the be due to the words of the song than to unusic. Moreover, it is unquestionably true that some people find a kind of morbid pleasure and in brighter music. The effects then depend span that they could not find the temperament of the individual affected. Bright happy music might even have what might be termed a negative effect upon some naturally morbid temporary and investigations. peraments. It is a well-known and inexplainable fact that the most suicides in all the civilized coatries take place on bright days in May and June, the happings of the coatries and the civilized coatries take place on bright days in May and June, the happiest, gladdest, sunshiniest part of the whole

THE ETUDE GALLERY OF CELEBRATED MUSICIANS

How to use this gallery. 1. Cut on dotted line at left of page (this will not destroy the binding of the issue). 2. Cut out pictures, closely following the outline of the picture. 3. Use the pictures in class work or club work. 4. Use the pictures to make musical scrap books of cortrait and biography by pasting in the book by means of the hinge on reverse of the picture. 5. Paste the pictures by means of hinge on the fly sheet of a piece of music by the composer represented. ("Marche Pontificale"—Gound. "Serenata"—Moszkowski.)



Giacomo Meyerbeer





Moritz Moszkowski



Eugen D'Albert



Emma Eames



Charles François Gounod

THE ETUDE

MORITZ MOSZKOWSKI.

Moszkowski was born at Breslau August 23, 1854. His father, a Polish gentleman of independent means, early recognized his son's talent. Moszkow ski was taught at home, in the Dresden Conservatory, and at the Conservatories of Stern and Kullak, in Berlin, where later he taught for several years. He made Berlin his headquar ters, making many tours through Ger many, and also to Warsaw and Paris, establishing for himself a high reputation as a pianist. In 1807 Moszkowski moved to Paris, where he now resides. He is best known as a composer of salon-music, and few writers of the day have a more pleasing style. seems to possess the special gift of being able to compose characteristic of varied national character, from a Hungarian czardas to the wellknown "Spanish Dances." Though his salon-music vies in popularity with that of his distinguished sister-in-law, Mme Chaminade, he has also written in the larger forms, having successfully pro-duced an opera, Roabdil, der Mauren-Berlin, 1892, the music to Grabbe's Don Juan and Faust, 1806, and other works of distinction. He has an attractive personality, and in a bi ranhy-he wrote of himself to a friend in America he describes himself as "a very tidy, aimiable man.

PETER ILIITCH TSCHAIKOWSKI.

Technicowers was born on Christmas Day, 1840, at Wotkinsk, Russia. He originally intended to become a lawyer, but eventually studied composition at the St. Petersburg Conservatory under Rubinstein. In 1866 he became founded Moscow Conservatory, a post which he retained until 1827. Through the generosity of a lady admirer, whom he knew only by correspondence for some years, he was provided with an income of about \$2500 a year, which enabled him to devote himself entirely to composition. His life was an un-eventful one, and was passed partly in St. Petersburg, partly in Italy, and partly in Switzerland. In 1891 he came to New York for the dedication of the Carnegie Music Hall. He died of cholera at St. Petersburg, November 6 1803. His music is extremely char acteristic of the Russian temperament though modified with Tentonic ideas It possesses much fiery energy and is highly colored in its harmonic basis and strange rhythms. He is at his best in compositions for the orchestra, though much of his chamber music is extremely attractive. There is a strong pessimistic note in almost all his music. which is possibly due to his Russian disposition and suicidal tendencies

GIACOMO MEYERBEER.

THE famous dramatic composer was born in Berlin, September 5, 1791; died in Paris, May 2, 1864. Of Jewish family, his real name was Jakob Liebmann Beer. A wealthy relative made him his heir on condition that he should prefix the name "Meyer" to his surname. Giacomo is the Italian form of "Iakoh." He was a pupil of Clementi for piano, and commenced his composition studies under Zelter, Mendelssohn's teacher, but soon left him for Anselm Weber. and later studied under the Abbé Vogler, at Darmstadt. Later he went to Vienna, and studied piano under Hummel. He had already composed an oratorio and two operas, but they had not been very well received on account the heavy contrapuntal style in which they were written. In order to correct this fault Meyerbeer went to Venice in 1815, and commenced writ-ing in the style of Rossini, who was at that time in the height of his pop-He wrote many operas in this ularity. style with considerable success. In 1826 he went to Paris, and it was here that his greatest success was achieved, commencing with Robert le Diable. Les Huguenots followed, and many other familiar ones. In 1842 Meyerbeer went to Berlin -as General Music Director. He composed a considerable amount of sacred music though his name is inseparably associated with opera.

ONE of the most eminent of French sacred and dramatic composers, Gounod, was born in Paris, June 17, 1818, dving there on October 17, 1803. His father was a well-known painter and engraver; his mother was also very highly gifted, being much interested in musical, artistic and literary education. Gounod was sent early to the Lycée Saint-Louis. He was already a procient pianist. In 1836 he entered the Paris Conservatoire. Here he won the Second Prix de Rome in 1837, and the Grand Prix in 1839, which entitled him to study in Italy, whither he went. He also went to Vienna before finally returning to his beloved Paris. He devoted himself to church work, and, indeed all through his life he was profoundly moved by religious sentiment, and at times thought seriously of taking holy orders. While always esteemed by musicians, it was not until the production of Faust, in 1850, that real success came. During the Franco-German war he retired to London, where he resided somewhat unhappily, though he did some important work there. He returned to Paris in 1875. Probably no French composer has attained so wide a popularity as Gounod. His work is noteworthy for a loftiness conception, and spiritual ecstacy

alternating with sensuousness.

EMMA EAMES.

This distinguished American dramatic soprano was born in Shanghai, China, August 13, 1867. Her parents were American missionaries. At the age of five she went with her mother a talented musician, to Bath, Maine After learning the first principles of music from her mother she proceeded to Boston, where she studied under Miss Munger. From 1886 to 1888 she studied in Paris, singing under Mme. Marchesi and stage deportment under M. Pluque. Owing to the intrigues which surround such business she had some difficulty in gaining a foothold on the French operatic stage, but eventually was cast for the rôle of Juliette at the Grand Opera in Gounod's Romeo et Juliette, succeeding with great applause in a rôle previously sung Adelina Patti. She remained in Paris for two more years, and then made her début in London, appearing at the Royal Opera House, Covent Garden, in the part of Marguerite, in Gounod's Faust. In October, 1891, she appeared for the first time in New York, and since then has been appearing regularly in New York and London during their respective seasons, with the exception of the season 1892-3, when she appeared in Madrid, and the season 1895-6, when she was suffering from ill-health.

EUGEN D'ALBERT.

Eugen D'Albert was born in Glas-Scotland, April 10, 1864. His father was a well-known musician in that district, and was responsible for his son's early training. Eugen then went to London, where he studied composition under Sir Arthur Sullivan, Prout and Stainer, and the pianoforte under Pauer. In 1881 he won the coveted Mendelssohn Scholarship, which entitled him to study abroad. He proceeded to Vienna, where Richter was his teacher. Richter recognized his talent, and sent him to Weimar, where he studied under Liszt. Liszt was much impressed with the young musician and dubbed him "the young Tausig," on account of his remarkable technic. D'Albert is perhaps the only man who has vied with Bülow in performing the feat of playing five Beethoven sonatas in succession at a single Gewandhaus concert in Leipsic. However, it is not only as a pianist that this brilliant musician has made his mark, but also as a composer. He has written a considerable amount of chamber music, and has not neglected the larger forms, having several operas to his credit, and also some orchestral works. The operas which have been attracting most attention at present are "Tiefland" and "Magda," both of which have been recently produced in New

Granted then that the question is one of great importance, and that an enumeration of the pros and cons by one who has been over at least a goodly portion of the path that will have to be followed by the teacher would be of value, the writer of these lines, at the invitation of THE ETUDE, try to set forth some of the main points which should be the subject of reflection by any who are contemplating the career of a teacher. Teaching is a vocation which is truly one of the noblest that can be mentioned, and worthy the best efforts that may be exerted.

The principal heads under which, as it seems to me, this discussion should be conducted are

T Aim II. Aptitude.

III. Acquirements. If I were a young musician coming along to the time of life when the question of a choice of occupation presented itself for decision, and I felt inclined to adopt the profession of music teacher,
I would ask myself first of all "What is my aim in teaching music?" Is it chiefly to make money; to make a great name; to make propaganda for some patent system of teaching; to exploit some appliance to be used in music study; to gain a nice easy living without getting my clothes soiled or my hands begrimed by manual labor? Or am I moved by a desire to disseminate the knowledge of true art and teach the skilful practice of it.

It is all right, as a secondary consideration of course, to make money, to work for fame, to propagate good (though patented) systems of teaching and appliances, or even to get a living without the unpleasant features of manual labor; but, to work for the promotion of true art is a very different and a very much nobler proposition. He or she who is not actuated chiefly by this ideal will not find the music teacher's career the beautiful and joy-imparting ministry it should be. I call your attention to the emphasis I lay on ideals. I ask you to weigh every word in my next sentence and then to test the statement until you, yourself, are fully satisfied of its truth or its falsity.

TRUE HAPPINESS CONSISTS IN THE PURSUIT OF AN IDEAL.

You may apply this maxim to any line of action or any relation in life that you choose and it will stand the test. A man may saw wood and find it hard drudgery, but, in the slang phrase of the day, he may "saw wood and say nothing." thus letting the wood-sawing appear on the surface to be all that he is doing, while the real man, the soul and heart of him, is keeping up such "a d-l of a thinking" that he doesn't mind the manual labor

This is not idealizing wood-sawing, exactly, but it illustrates in a homely way how a superior thought can minimize or obliterate what may be thought to be drudgery. In some such way one may invest every act in life with a superior or paramount thought, an ideal, and so raise that act out of the realm of the disagreeable and up into the agree-

able. Here is the Scripture warrant for this course. Christ said (Matt. 5: 41): "And whosoever shall compel thee to go a mile, go with him twain." To go exactly one mile because compelled to do so leaves no latitude for the exercise of good-will or simply duty, something due-to-he-done. To go the second mile is an expression of good-will, something super-due-to-be-done, an offering of the heart, an

Apply this now to the giving of a lesson. What is to be the purpose in giving that lesson? There is but one proper answer—the inparting of instruction; the diffusion of knowledge; showing another how to understand or how to do a thing better than that one can now understand or do it. Instruction. then is the idea and the very best kind of a lesson that could be given, the lesson that would impart the largest possible amount of knowledge and skill would be the right ideal; not the money earned, the fame secured, or the immunity from maculate hands

This, too, would be the finest type of an ideal to pursue, for the reason that 't would be altruistic, something done for the alter ego, our other self, the other fellow. When a teacher gives such a lesson as this, teaching ceases to be the so-called "drudgery" or even work; it becames play, instead.

The lesson period is then never long enough for either teacher or pupil; the pupil comes with eagerness to the lesson, he is likely to be better prepared, the progress is rapid and sustained, the lesson-fee is not too high, the relation of teacher and pupil becomes one of confidence and personal esteem, teaching comes to its rightful place among the professions and the teacher develops to a noble manhood or womanhood.

To show that this altruistic ideal is wholly practical, as well as correct in theory, let us consider this ideal lesson, for a momen, from the pupil's point of view. The teacher has agreed to reserve a definite lesson-period, at a stigulated fee, for the exclusive use of this pupil, and this teacher not only fulfils these lower mechanical conditions but lifts the lesson itself into ideal conditions; how now can the pupil pursue an altruistic ideal? He can do so by being as considerate of the teacher as the teacher is of the pupil; namely, by learning the lesson in an ideal manner, that is, by ideal practice, the kind of practice which the pupil knows would be approved by the teacher; by coming promptly to the lesson, thus not depriving the teacher of any part or kind of opportunity to execute his plans for the progress of the pupil, and not encroaching on the time which has not been reserved for him; by enthusiastic effort to understand and to apply the instruction given; and lastly, by paying the lesson-fee with promotness plus a generous appreciation of the teacher's never-to-be-paid-in-full services.

Briefly restated, the true function of the teacher. irrespective of fee, fame or other considerations, is to give ideal instruction. Now, would this be your steadfast purpose in the event of your deciding in the affirmative the question "Shall I teach?"

If you can answer yes, we may now proceed to consider the second of the main divisions of our

question, namely, aptitude.

The Apostle Paul, enumerating to Timothy the gifts and graces befitting the office of a bishop, says among other things that he must be vigilant soher of good behaviour and apt to teach. This expression uses twice over; St. Paul knew the value of words and always employed them discriminatively. 'Apt to teach" signifies adapted thereto by nature. naturally gifted in the work of imparting knowledge to another; having an inclination to do so; a tendency to analyze, classify and expound; the, soto-speak, "call" or perhaps spiritual attraction or drawing-to the vocation of teaching: the inclination or combination of inclinations which compel one to firmly believe that teaching is his vocation. distinction should here be carefully drawn between profession and vocation.

A BROAD ASPECT.

Some follow music as a vocation; many only as a profession. As Polonius in another connection The says, "'tis true 'tis pity; and pity 'tis 'tis true." professional teaches because it seems expedient; the earnest because he cannot help it. I have no doubt that the indications of the so-called "born teacher"the expression of the heart. To go one mile is a term, which in its large sense is a misnomer,

but, in a limited sense, true-are often manifest in youth and even in childhood.

The close observer of child-life will have noticed some child in his acquaintance who is endowed with a penchant for explaining things; he is forever pulling his toys in pieces to see how they are made, the details of the machine and the "reason why," he seems possessed with an irrepressible desire, if he be a talkative child, to tell all about it.

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The inquiring mind and the communicative tongue are two pretty good indications of the embryonic teacher, and these. I think, may be disclosed in childhood. In youth other important traits will manifest themselves, so that the "call to teach" if imperative and promising will, as a rule, be heard early enough in life to enable the one thus called to properly prepare for his exalted vocation. I believe that the teachers who have best served their day and generation have had this experience. To those who have been called teaching is a pleasure: t is not a struggle, not toilsome. It has been my privilege to study with such teachers as Dr. William Mason, Franz Bendel, August Haupt, Edouard Rhode, Carl Friederich Weitzmann, Alexander Guilmant, Edouard Batiste, Sir Frederick Bridge, Sir George Macfarren, Dr. E. H. Turpin and others, and not one of these teachers ever seemed to be giving lessons for any other reason than pure love of Doubtless they were all glad to receive their honorarium, but this fact was never revealed in the manner of giving the lesson nor in the amount of time devoted to it. On the contrary, it was observable that these great teachers always took ample time to fully finish the lesson. That, indeed, was one of the distinguishing characteristics of the greatness of their teaching. Realizing this, they always reserved time to do so. They did not overcrowd their lesson schedules.

In these days, when some teachers in great musical centers in America, having great vogue, become such money-grabbers that they give twenty-minute periods at \$5.00 per period and chop off the lessons to the second, like a butcher lopping off Frankfurters at so much per link, I sometimes wonder which is worth the most, the lessons or the links. "Apt to Teach" forsooth! "Apt to Touch" would hit it off better-or "apt o' Reach!"

The teacher who had the greatest vogue of any master who has ever lived, the master of masters, the one whose time and strength, because of his genius and its possible application to widest influence were worth more than can be easily computed, namely, Franz Liszt, taught literally without money and without price. He had an independent but modest income, enough to meet his very simple needs, and he devoted a considerable portion of his time to giving lessons for which he would receive no compensation. This was altruistic, indeed. Few could follow such an example literally, but all could copy his spirit and so adjust lesson-fees, lessonperiods and lesson-ideals as to merit the reputation, Apt to Teach.

ESSENTIALS TO SUCCESS

In answering the question, "Shall I teach?" if you can say that, independent of the rewards in fees and fame, you would really enjoy imparting musical knowledge to your pupils, you may safely consider yourself a proper candidate. We may next consider the third and last point in this paper, acquirements. The teacher of music should be thoroughly educated. By that I mean broadly educated in the general arts and sciences, and specially educated in the art of music. The day is past in which a grammar school education suffices for the teacher of music. It has always been "past," but people have not recognized They have seemed to think that if a person

could play or sing and "knew the notes" they were entirely competent to "teach music." I have repeatedly heard such opinions expressed. I have heard persons express surprise that such and such a one "gave all his time to music!" They thought that he or she ought to work "at some regular thing daytimes and do up their music evenings;" music, of course, not being a "regular thing." Of course. this was a rural view of musical art, but we are not so very far removed from this and kindred notions, even in the city. In contradistinction to this and all other superficial views of music, I venture it as my opinion, that, with the exception of metaphysics, there is no study so difficult as music.

For the successful mastery of music there is required not only a high order of intelligence, but, in addition to that, an exceptional temperament and extremely delicate physical organism; that is, an ear that is sensitive to all the characteristics of tone-pitch, power, quality, etc., and in every sort of ombination-and a mechanical sensibility or adaptability that makes performance possible. The study of mathematics, of sciences, of language, etc., requires intelligence-the use of those faculties which

apprehend, classify, deduce and apply. Music requires the use of the same faculties, and to an equally high degree. In addition to this, music involves feeling and execution; that is, temperament and technic. Mathematics is a science, Music is both a science and an art. As to languages, music is the language of languages, the language of the Soul. All that pertains to dramatics or to poetry comprehended and surpassed in music. The study of every science and of every other art preparcs for and leads up toward music. Hence the musician should have a broad general education. He needs mathematics and other sciences to discipline his mind and train him to habits of accuracy in observation, analysis, synthesis and classification. From the study of language he can learn the principles of dramatic expression; from poetry, the principles of rhythm, climax and cadence. He should study metaphysics to learn about the constitution and general laws governing the operation of the mind. He should study history to know the main facts concerning the development of the race and the world in which he lives, and especially the story

All this implies at least a high school, or (better still) a collegiate education. Such a full course is not always practicable. The emergencies of life sometimes interpose insurmountable barriers. Selfeducation or a university extension course is the alternative. Discriminative reading, association, observation and experience are reasonably good substitutes for a course in college. The principal difference between the education secured outside and that gained inside college walls is that the latter is likely to be more harmonious, better proportioned, better systematized, and in the end, more economical.

Turning now to the strictly musical portion of the proposed music teacher's acquirements we may ask ourselves, "What are the fundamental and essential things to be acquired by the one who is asking the question 'Shall I Teach?" If I could I would have the answer to this question done in red ink in THE ETUDE, then magnified to 500 diameters and hung on the studio walls of every studio in musicdom, namely:

THE IMPORTANCE OF TONE AND TECHNIC.

"I must teach the production of GOOD TONE and CORRECT HABITS IN TECHNIC.

This is the first and most important thing to learn the first and most important thing to teach, the foundation stone on which the entire superstructure must rise and the very thing, in its last analysis, on which all future success must depend. The maxim just enunciated applies equally well to either singer or player.

In a canvass that I made a number of years ago among 300 or more of the leading piano teachers in all parts of the United States the result showed that about 95 per cent, of the pupils coming to these teachers for advanced instruction were deficient in tone production and the legato touch. In pianoplaying correct habits in these two items are fundamental and essential. I am glad to believe that there has been a marked improvement in the quality of teaching during the last twenty years, and that, more and more, teachers and students are coming to recognize the importance of correct technical habits as a pre-requisite to rapid progress and real artistic worth. The would-be teacher, then, must master every essential feature in the technic of his art. He must also become familiar with the literature which he is to teach and with the standard works of the composers in the branch of music in which he labors, and also, so far as possible, with the standard works in other branches.

The works of every composer of importance disclose a certain individuality, to understand which it is necessary to study several pieces by the same composer. For example, if Schumann's piano pieces were under consideration, one would naturally call to mind as representative of the Schumannesque style the Novellettes, Phantasie Stucke, The Kreisleriana, Les Papillon, Carnival, Etudes Symphonique, etc. The thorough study of half a dozen selections, each by Bach, Haydn, Mozart, Beethoven, Schubert, Schumann, Mendelssohn, Chopin, Liszt

emotional endowment. There is further required an and other standard composers of the classical or of the romantic schools is generally sufficient to give one a good general idea of the characteristics of those writers. Once familiar with these it becomes an easy matter to get at the technic and inner meaning of all the rest.

There is also a literature of preparatory technics, that is, etudes, which must be carefully selected from . the superabundant supply and perseveringly practiced. The Bach Inventions, Tausig's selected Clementi's Gradus as Parnassum, Chopin's Opus 10 and 25, and Kullak's Octave Studies, Book 2, cover the ground for a student who is talented and ambitious to become a superior pianist. The studies by Loeschhorn, Op. 84, 65, 66, 136 are useful to those less gifted. The Bach Inventions thoroughly mastered in the original keys and transposed to other or to all other keys lay a foundation in discriminative touch and polyphonic playing which is unequaled by any other course of study that I am able to mention. The Bach Preludes and Fugues, and all passages of a polyphonic character or in expressive melody in the works of any composer whatsoever, after such study of the Inventions, become

The discriminative, intelligent investigation and trying out of mechanical accessories which appear to be useful in the teaching or mastery of touch and of technic, analysis and m morizing, etc., is to heartily recommended. The same course should be pursued in respect to the so-called systems of teaching. Prove all things: hold fast that which is Last, but of vital importance, the would-be teacher should familiarize himself with the Art of Teaching. Any bookstore supplying school books will have the up-to-date works on this subject. The great Book of Nature, together with observation, experience and an inexhaustible store of patience and tact will supply the remaining items which should be enumerated under the head of acquire-

Shall I Teach? If your aim is sincere; if your aptitude is sure; if your acquirements are sufficient,

DEVELOPING INTERESTS.

BY W. FRANCIS GATES.

A MAN's life is measured by the interests to which he responds. This does not mean the range of his environment, but the range of his attention. A man's world is bounded by the range of his activities; if he plays the piano and does nothing else his is narrow; moreover, his influence over others will be in proportion to his breadth of culture, experience and interest. Note the broad interests of Schumann, Wagner, Berlioz, Liszt. A man's results from his environments and opportunities will be in proportion to his powers of attention, One will travel to Europe and come home impressed only by the discomforts of travel; another will come charged with figures as to distances and expenses; a third will add to these the appreciation of the manifold works of art and beauties of scenery. Concentration of attention on details as well as generalities is essential.

King says, "The chief test of education is whether it has awakened permanent and valuable interests."

Not to cram the mind with facts and theories, but to awaken interests. This is a valuable thought for the music teacher as well as for the school pedagogue. Absorption in any one class of interests defeats its own end. Life is complex. The brain is complex. It demands outlets of various kinds for its varied energies. One cannot succeed to the utmost by dwelling in a haze of higher æsthetics. The mundane must be recognized. The physical has its place and its rights, as well as the psychical. Open air pleasures and social enjoyments are as secessary to the well-rounded musician as claborate technique or delicate nuances.

James says, "Our education is a ceaseless compromise between the conservative and the progressive." It is an assimilation of the old and a welcome to the new, yet without being either an "old fogy" or a wild-eyed innovator. It is very easy for the musician to become enslaved by old methods and stock ideas. He should strive rather to keep a mind open to methods and ideas and material that are new to him. Ruts are easy to dig, but hard to get out of. A man is liable to consider his rut is essential to civilization because he is in it. The young musician should try to combine the opposing features of conservatism with progressiveness. He should create new interests.

To a certain extent the musician deals in emotions. But here self-restraint shows its value. There is the emotion that is to be welcomed and the emotion that is to be shunned. There is a difference between sentiment and sentimentality. True sentiment is ennobling; weak sentimentality is mentally enervating. One strives to awaken the finer nature, the higher emotions in a pupil, but at the same time one must decry the spasmodic hysteria that passes for emotion in many neurotic young women. The teacher must keep a hand on the safety valve in this matter. As Miss Call says, one must fight shy of the "nerve-strain of sham emotions."

No one is more frequently called to use discrimination than an educator. Rules and regulations are well-as bases for action, but frequently a departure must be made from strict methods and rules to suit the necessities of an abnormal pupil. Lecky dwells on "The importance of compromise." The practical suggestion here is to suit methods to pupils.

OPTIMISM IN TEACHING.

BY A. W. BORST.

THE lesson hour should not only be profitable, but it should be made an enjoyable one to both the giver and the receiver. We have all heard of pianists studying with some celebrated European master who suffered great mental anguish whilst awaiting their turn to play. And these are usually the ones who intend to make music their profession; they are in earnest, and like the miner, are prepared to dig patiently and to suffer privations before they can expect gold. Even here, the instructor who has an agreeable manner, who is not forever dwelling on the faults, but puts in an encouraging word when ever possible, will obtain better results. He is, fur thermore, likely to keep his pupils longer than the pedagogue who employs opposite tactics—an important consideration. To walk about the room in order to hide your irritation, to scribble over the music pages, to make cynical remarks-such conduct tends to weaken the tie which should exist between teacher and scholar.

It is doubtless trying to hear a youngster protesting that there is no music in some of your favorite classics, or objecting to practice the necessary technical work. But does the incessant harping upon your undoubted right to be dictator with your protegé pay? A tactful director will rather meet such cases by playing a little of the music, elucidate ing certain phrases by .viva voce remarks. Whilst it s true that without a certain degree of monotony it becomes impossible to master any art, it is cer tainly judicious to let the strain be as little irksome as possible. The Frenchman's proverb of not being able to enjoy partridges always for dinner applies

here. Vary the routine. Have a large variety of well-written and attractive pieces. Some precocious little one may shy at the term Sonatina or Rondo. It is not surely difficult to supply an impromptu christening. Another of the fair sex, with an incipient leaning towards showy gowns, may be unfavorably impressed by the mere outside of a new piece. Something may be said here, in parenthesis, in such a one's favor, as a badly printed, or an old copy, like a slovenly and gloomy teacher, is by no means likely to instill love at first sight. Should a pupil come tired and listless it may be wise to commence with one of his old pieces. This may prove an active stimulant. so that, before the close of the lesson, his mind may have recuperated so much that he will cheerfully attack something with which he has a tough struggle. One can even come across an exceptional case where, at the expense of one's amour propre, it seems advisable to abandon, at least temporarily, the study of some movement which has occasioned ill-This does not imply the sacrifice of any principle. For instance, a pupil wishes to take up some works far above his powers to execute-ever one meets with this type. Here it cannot be right to waste both his time and yours over an unsolvable problem.

These and similar occurrences are not always met with merely "you must" of the great man; the patient optimism of a Mark Tapley will often accomplish as much. However hardly you are taxed therefore, it is well to remember the adage that "scolding begets fear;" in the train of which follow pessimisn and other ills. On the other hand the client who appears to make but little headway ought to be cheered by Ruskin's truism: "if you learn nothing from art you become something by

MAKING MUSIC PAY

BY CHARLES E. WATT.

So many details enter into the subject chosen that it is difficult to classify them or treat them in an absolutely logical order. Many students-in fact, the majority of students, I think-hope, during their earlier study at least, to make money later on as artists, or public players, if you will, including in this general term all concert and church work, Many others intend from the beginning to be teachers, and-truth to tell-these choose the easier path, for unless there is present a positively compelling gift, the road to success via the concert stage is a thorny one, and few there be who travel it to the success which, like the rumored pot of gold at the end of the rainbow, seems surely to be there, but which is nearly as elusive.

In a late issue of The Theatre Magazine Maxime Elliott tells young girls who think they want to go on the stage not to do it, and points out how and why they will be much more happy and comfortable in almost any other walk in life. She admits, however, that all the advice and all that anyone else could offer will be wasted on the girl who is born for the stage and that this one will go on in spite of all difficulties, and wring success from the profession imperatively, simply because she must succeed, or die in the attempt. So it is with the greater careers of the opera and concert stages, and those who are destined for these places will know it of a surety from the beginning, and no environment-no difficulty in the world-can stop them. This class is, however, most certainly a very minor one in comparison to the great army of boys and girls who study music more or less seriously and who hope to make their living out of it.

To this larger class, then, a few commonsense suggestions, and a little advice may not be out of place and is offered in the hope that it will at least create thought in the right directions, and in the full knowledge that even as there are no two faces exactly alike in the whole world, so it is certain that there are no two individualities alike, and each one must think out his own salvation in the music-business world, using such suggestions as may be made here merely as illustrative guides.

OPEN FIELDS OF MUSICAL ENDEAVOR. There are possibly five fields of endeavor open to

the musician, i. e., (1) The concert stage. (2) The teacher's studio. (3) The work of the composer, (4) Church Work. (5) The work of the critic and writer. Few persons confine themselves exclusively to any one of these branches, and, as a matter of fact, almost any musician has a gift for at least two of them, and occasionally there is one who can at least dabble in all. The stage, in the sense of makng an artistic success that is far reaching and which brings returns of handsome proportions, is so elusive and is so set about with its special difficulties as to be almost beyond ordinary effort to catalogue its requirements and its difficulties-but two things are positively and absolutely necessary for it, these being (1) a natural gift of very great proportions, and (2) an ambition and a determination which will balk at no effort nor sigh at any entailed sacrifice even though the former means a lifetime of slavish devotion and the latter incurs the giving up of almost every other hope and ambition in the world. But, leaving out of the consideration this one phase of professional music, it still is entirely possible and very reasonable to expect some returns for careful study even from the concert stage. In fact, the best teacher is he who has had a practical experience in public, and who, throughout his life, makes at least occasional appearances.

If this is done primarily with the idea of increasing the teaching list, it will of necessity be done largely in a complimentary way, and every young player should stand willing to give of his services in that line in such places as he is certain there will be a helpful influence toward increasing his class roll. Many benefit concerts, church functions and parlor invitations are quite worth while, in spite of the fact that there may be no immediate money return for the work; but the line should be drawn strictly wherever there is possibility of remuneration and a constant effort should be made to get money payment whenever possible. For instance, no self-respecting musician should ever appear when he knows that all other details of the function except the music are paid for at market rates, nor

it. To give to a worthy charity, or for a genuine benefit, or to please personal acquaintances in a home, is one thing, and will certainly make genuinely helpful friends, but to give indiscriminately to whomever has the effrontery to ask is quite another, and will not bring lasting advantage of any kind. All this applies, however, more to the student than to the young artist who has really done his preliminary work thoroughly and has served an apprenticeship and it is more difficult to advise the latter as to the means of marketing his wares.

It should be remembered constantly, however, that his personality will have fully as much to do with his success as will his musical ability and his class room preparation. Geniality and a whole-hearted and sincere interest in the work of your fellow-man, and of the world in general, will put you so in touch with conditions as they really exist that you will be ready and capable of doing your best whenever opportunity offers, and of maintaining any advantage once gained, while, on the other hand, it will be simply impossible for you to make the least impression, either with the people who make concert engagements or with the public, if you are too reserved, or if you are indifferent to the thoughts and whims of other people.

CONCERT OPPORTUNITIES. Concert bureaus, managers of large music houses

committeemen and women of societies, clubs and churches, influential teachers, editors, Chautauqua managers and leaders of any kind of society circles all have it in their power to help you occasionallyand the cultivation of all these may give you an opening chance; after that, it all depends upon yourself; if you are thoroughly fitted for the work, and if you are indefatigable in your efforts to please your public, you may become one of the small army of public entertainers who are paid, and may hope to fill at least a limited place in the great amusement field. And, be it known, this is a field which is continually widening—for music societies and clubs are springing up with great rapidity all over the country, and if you can invest your work with a personal charm and artistic excellence, besides evolving a program which will deport a little from the hackneyed routine, you will succeed. But you must be sincere. If you have a voice and desire to sing in oratorio, for instance, you must, besides learning good voice production, apply yourself to acquiring the oratorio style; you must learn a great repertoire and be tireless in your effort to find out the minutiæ of this special line. In other words, you must be a student always, and just as surely as you reach the point where you are satisfied to do even the smallest thing in a commonplace and lackadaisical way, just that surely will begin the end of your dream of permanent success.

Not only must you know the specialty you have in mind, but you must be so broadminded as to embrace in your research every branch of the musical art, and include in so far as possible all arts as well, to say nothing of literature, and whatever of science may have even remote bearing on your work-for nothing is more certain or more queer than the interchangeability of the arts, and nothing more remarkable than the fact that literature provides the absolute standard for interpretations and that science governs all.

ONE YOUNG WOMAN'S EXPERIENCE

A young lady of my acquaintance went into a large music center at the age of eighteen with no assets at all except a very pretty voice and a most charming personality. Fortunately she was told at once that very hard study was necessary, and, still more fortunately, she accepted the dictum. Putting herself under a good teacher she applied herself so conscientiously that very soon he recommended her for a small church position. In this place she made a circle of friends just as wide as the church itself, and diligently applied herself to the mastery of church music so successfully that when, after a year, she had opportunity to sing a small oratorio part and made so thorough study of it that, coupled with her pleasing voice, her knowledge carried her to an unusual success for a beginner. This led to other engagements; each of these was treated just as faithfully, and each in turn served as a stepping stone to others of a continually increasing degree of importance. In addition to this steady advance along a special line which seemed to suit her better than any other, she did other public work as occasion offered, changing from one church to another when should be ever give his services when he knows the new conditions were favorable and in advance that another is reaping a pecuniary advantage from of the old financially, and always looking carefully

after the business end of every step she made; she advanced by degrees until at the age of twenty-eight she has more concert, church and oratorio engage ments offered to her than she can fill, and is in addition teaching a class of pupils which would alone furnish her an amply sufficient living. Of course the pessimistically inclined might say that in this case it was wholly a matter of natural endowment and that the pretty voice was the whole secret of success. Having watched this career intimately am confident that the natural voice was but one of three deciding elements. These were besides the Heaven-sent gift an unswerving devotion to study in its most exhaustive and minute details and a charm of personality, both natural and acquired, which made friends everywhere and which was never sub ject to moods and tenses, but was as invariable as the day itself.

The same devotion to study, the same care of business detail and the same determination to be agreeable always will win success in any other line just as it won it for her in her particular line. The pianist has a double advantage in looking for public work in that he can act as accompanist as well as soloist, but he must not for a moment belittle the importance of either branch. As a solo player he must be as thoroughly a musician, as completely a tone poet as must the singer or violinist, and if he would play adequate accompaniments also he must have a special preparation and an exhaustive knowledge that is required in almost no other branch of art. It is not enough that he be able to read accompaniments quickly and accurately, but he must have an unfailing taste and a knowledge of the possibilities of not only every instrument and combination of instruments, but he must also understand the voice thoroughly and intimately.

TEACHING OPPORTUNITIES.

The second great field of endeavor, and the field in which money is made most readily, is that of the teacher's studio. Writers and educators will disagree to the end of time as to the rights of beginners n this field, and while some will be too stringent in the requirements, others will be too lax. It is safe to say this, however: Any earnest student, anyone who is determined in his own work to press on to high planes, is certainly privileged to teach anything of which he is himself certain, and may therefore safely begin to teach when he has enough positive knowledge to keep well in advance of his pupil continually. Whenever a young teacher asks me how he shall increase his class my invariable answer is, "Give each lesson so admirably that it will serve as a standing advertisement for you.' And this is the only true advice, alter all; for worth is the positive requirement in teaching, and it is still rare enough to command immediate recognition and respect. This may be questioned by the layman or the very young teacher, but it can be proven by hundreds of cases that have come under my personal experience.

The question of locality is a personal one, the city being good for some, but the country furnishing a much more open field nowadays. The question of methods will enter into the equation also, and a knowledge of many methods will be found invaluable. Business sense will be necessary, too, and the very first asset along this line is the "smiling face" before referred to and the willing disposition-but, after all, positive worth in the teaching is the ultimate measure, and this will be attained only by a singleness of purpose and a determination to study continuously and to experiment wisely and to be always sincerely honest.

ADVERTISING.

House-to-house soliciting for pupils is not dignified, nor is it very productive; newspaper advertising helps only in the way that it gives a desirable publicity to your name—but personality means very much indeed, and positive worth in teaching caps the climax of lasting success. However, you must be original and you must use your brains wherever you are; even though you do not seek professional concert work, you must play well, you must read continually, you must be alive to all arts and every form of education, and you must be a wideawake member of whatever community claims your residence,

You must be businesslike, too, and must learn to be quick, accurate and sensible in all your dealingsand if to all these requirements you add a willingness to live economically at first you can find a field where you will be accepted as a teacherpossibly it is at your own door; but if not there, it is not far away. If the first place is a small one re member that conscientions work there will inevitably

Church work is so much in evidence everywhere and the worker in church music is so advantageously placed in regard to finding entrance into other fields that every singer should have a few years' experience at least in the choir loft, and a knowledge of the organ, in so far at least as it carries in church service, should be added to the study of the piano teacher; and there will always be the occasional pupil who will specialize on the "king of instru-ments," and by acquiring a dependable concert repertoire fit himself for giving organ recitals. which, especially in the case of opening of new

organs, etc., may be turned to good money value.

It is inevitable that the really good student must add harmony, analysis, composition, history of music and music literature to his special study, and if he fit himself for teaching these branches he will find the field much less occupied than is the piano field, and if he seeks for position in a college he will find the ability to teach these branches an invaluable asset, while, wherever he may be, he will find great use for a knowledge of transposition and the abil-ity to arrange scores, be it as accompanist, choral director or church organist

CONSERVATORY WORK.

The regular salary attached to most school positions makes them much in demand, and most young teachers think they are vastly preferable to private work. This, however, is open to serious question; but if the work in the college or conservatory is very much desired it may usually be found when due preparation has been made and a systematic search is made for it. Do not, however, apply for a position in a city conservatory with no especial prestige. nor anything short of very unusual preparation for no field is more overdone, and nothing is more sure than that you will meet refusal in that line; but, working up through a private class, aspire to the music department of some small college, and, eventually, if you want very much to do conservatory work, find an unoccupied location and open one

of your own. For the vocalist there is no better paying field that that of teacher of singing in the public schools, and proficiency in that particular line insures a continuity of engagement hardly equalled in any The work of the composer is very much like that of the concert artist-Heaven-appointed-and will take care of itself. If you have a gift in that line it is bound to find vent; if not, don't worry, for there are composers to spare already. The work of the critic and writer is also largely indicated by natural inclination, but it can be developed, and if he cares to acquaint himself with an endless amount of detail knowledge and to acquire a fluent style of writing, almost any musician may write a little, and if he will persist in the effort affect his prestige and his income

POINTS FOR PRACTICAL STUDENTS.

BY S. REID SPENCER.

Don't be satisfied with your best. Nobody's best is good enough. Constantly strive to make it better. There is no such thing as continuing in stationary condition even for an instant. The work you are doing now will either be better than that were doing a minute ago, or it will be worse. Which shall it be?

If a teacher should direct a pupil to play something at a certain speed and the pupil should not do it well, some of the blame should be upon the teacher for taxing him beyond his capacity. the teacher does not set the speed and the pupil chooses it for himself by so doing he assumes entire responsibility for the consequences. The teacher has a right to expect a satisfactory perform-

ance under these circumstances The thumb is the keystone to the arch of a correct It requires four times as much training as the four fingers put together. If it is controlled the rest of the fingers will give little trouble. When slowly practicing a scale towards the little finger see that the thumb takes its position quickly and stays there until time for it to play. The natural elasticity of the hand will prevent this unless a special effort is made

WHAT IS AN "EAR FOR MUSIC?"

BY LESTER C. SINGER

To be a good musician implies that one must have a good ear, and in the popular mind the organ of hearing constitutes this sense, but a musical ear

consists of vastly more. In fact, music appeals to all the higher instincts and perceptions, and one who hears music in its true significance comprehends that it "partakes of the character of the illimitable." Shakespeare dis-cerned this relation and in the "Merchant of Venice" says: "Look how the floor of Heaven is thick inlaid with patines of bright gold. There is not the smallest orb which thou beholdest, but in his motion like an angel sings. Such harmony is in

mmortal souls. The diaphragm of a telephone receiver is conscious of neither sensation nor intelligence. The organ of hearing is no more intelligent than the mechanism of the telephone, but, like the telephone, s capable of receiving and transmitting any sensa tion of sound the intelligence of the listener can appreciate. In other words, the mind is the hearer and not the ear. So the term "musical ear" is found to broaden into the fullest conception of music and to include all the elements of thought and feeling that go to make the musician and the

The study of the cause of sound and of music has been much neglected by musicians, but has within it elements for the cultivation of the higher musical perceptions. It shows the relation of musitones and harmony to the laws of nature and unfolds a consciousness of the finer musical feelings that will be expressed by the student.

By a knowledge of the seen and tangible the connection can be made with the finer elements that constitute the unseen and intangible, which after all, is the element of music that appeals, that which is so much felt and so little explained. Starting with the physical principles we can gradually work up to the mental comprehension governing the higher elements of music, when we can finally cast aside the physical supports, and expand into an atmosphere of freedom governed by a more perfect law than on the lower plane of physics and

Therefore, a good ear for music means much more than the organ which conveys the sensations that we call sound. It means intelligence expressed through time, rhythm, tone quality and intonation, all governed by perfect law and order. It means a sense of the beautiful and of the poetic and dramatic instincts. Think of the comprehensive sense of music in the works of Richard Wagner. Contrast the passion and intensity of human feeling exgrin" prelude, in which there is a strain of harmony expressive of a higher world, in which human feelings take no part, one feels that one has caught a glimpse of something beyond one's present

We all know of the adverse conditions of the life of Beethoven, and his works show the struggle but in the end there is always a triumph, an uplifting hope and faith. Wagner got much of his in spiration from Beethoven's great works and these master minds met on common ground, Again, Chopin heard and enriched the world with gems of pianoforte literature. In his "Military Polonaise." what grandeur, what stateliness! In the Nocturnes such indescribable elegance and charm and in the Berceuse we find not only the graceful rhythm in the rocking of the cradle, but in those caressing passages, gems of the pianist's art, one feels the delicate sentiment and beauty of the mother's thought for her child. He thus idealizes the picture as he weaves through it those exquisite passages that set forth a poem in tones.

"STUDENT MUST BE PATIENT."

The student may not expect to equal the masters, but, with a better understanding of what a good ear for music really means, he can cultivate that broader perception which gives an insight into the master works and establishes a higher concept of art and of life in all its relations. A knowledge of the physical laws underlying the art of music unfolds to us the cause of its asthetic effects. It furnishes groundwork for the cultivation of the ear in its oadest sense

That is, after all, what constitutes the real ear for maste. The greatest mustican is a possessed of a good feelings are awakened,"—Sr. Augustine (18)

all the elements of existence, whether he is conscion of it or not, and is highly sensitive to the varying moods of humanity and to nature in her endles changes, her beauty, grandeur and strength. This may be hidden within himself unless he finds some means of expression that others may at least carel a glimpse of the man within. Herein exists the real ear for music, and without these elements developed in some degree only mechanical and oftentimes discordant music will result. But with proper cultivation along the right lines those faculties can be wonderfully developed.

Dyorak, upon being asked what teachers helped him the most, replied, "Hard study, a great deal of thinking; I studied with God, with the birds, the or thinking; I studied with God, with the birds, the trees, the rivers, myself." This is a hint to the student with a desire to develop his true musical ear, and every student can cultivate this sense i some degree.

SECURING A GOOD LOCATION.

BY EDITH LYNNWOOD WINN.

WHEN the young musician graduates from some school, college or conservatory, he begins to look about for a good location. It sometimes comes to him without looking. It is better for him if h seeks it. When he has once got it he looks about for material. This will not come to him even if is holding a salaried position. He must serve apprenticeship. The old life of study is over a time at least he must put his shoulder to the wheel and do some good, hard, tactful drudgery. It puts himself heart and soul into the pupils will come; they are sure to be moved by earnestness of purpose. I could speak at great length of this subject, but I must only state here that one success is not only dependent upon one's power to work, but upon one's "staying qualities." We mus give the work a chance to grow by degrees. There are no doubt good reasons why a teacher should not remain at one school too long, but there are always strong reasons why, with an occasional period of study or leave of absence, he should keen to:

The music teacher hardly outgrows usefulness in a place if all the lines of effort and results are widen-No matter how forbidding the field may be, or how hard our lot, or how unwilling in after years he may be to go back, there is no place in the world like his first teaching field; he seems to be tethered to it still, whether he lives near or far away. He has rushed away to the outer world, eager to see and hear. What a fallacy it is to try to force to speedy head what it takes years to round out and

Music teaching is growing in America. In England they are deploring the fact that there are to many students turned out every year from the colleges and music schools, and so few vacancies or places for music teachers. It is not so in America. In the South, especially, every town of important giving employment to young piano teachers furnishing a studio, piano and other necessary outfit for music study. More teachers are being trained each year for service. So it is in the middle West. to a certain extent, and in the far West our good friends say there are many openings for young

There is one thing more, and that is our large cities are too overcrowded with music teachers Some believe that in the absence from a city center ideals must shrivel up and die from sheer stagnation Will you take my word for it? The man whose vision does not abide when the reality of the artenvironment of a great city is past has no "instinct that reaches and towers," in fact he is not even as comely a parasite as my bunch of mistletoe gathered from the friendly branch of a sturdy tree that love because it nods to me on rainy days when things go wrong in the studio and visions come close to the borderland of the commonplace.

"Worship is the most essential in sacred service, and singing is the most important part of worship because it is the loud prayer of the congregation which is moved by it with greater power and uphel in longer devotion than by the silent prayer, which is only quietly thought or softly repeated."-Klorstock (1724-1803).

Success or Failure: A Teacher's Course By A. J. GOODRICH

whether applied to small children or large. There are certain requirements which may be termed universal. The lessons must be inspired with interest so that they will be anticipated with pleasure. Love and kindness should be ever present; the desired information is to be elicited from the pupil as much as possible, and not imparted by the teacher. While possible, and not imparted by the teacher. While each separate lesson should be properly systematized and graded, the fact must not be ignored nor lost to view that there are several correlative subjects equal in importance to technical drill. Indeed, technical be like placing the horse behind the wagon. First of all create a necessity or a desire for sonant expression by means of auricular training, musical stories illustrated, singing, notation exercises, etc. The actual performance at the piano (or organ) should be held off as a goal to be reached by only who have acquired some elementary knowledge of music. To begin the music lessons by seating the hild at a piano is ill-advised and impracticable. What can the child know of the thousand tonal mysteries hidden in the mechanism of a modern piano-

HEARING AND THINKING

The auricular and the mental faculties are first to be practiced, and after a while this cultivation will continue naturally and almost automatically. Good listening is most essential, and it may be stated as a fact that pupils will play incorrectly until their own sense of hearing reveals the imperfections of touch and tone. The act of listening to and for certain elements of music (metre, rhythm, mode, etc.) tends to awaken the dormant mental faculties because the hearing of music detail is a species of auricular observation.

THE POWER OF THOUGHT.

"Guard well thy thought, for thoughts are heard in heaven

The whole world admires music, and if the teacher fail to inspire the pupil with interest in the lessons the fault is not in music, nor in the plastic child. Here lies the principal difficulty. The most un-promising child must never be condemned, even mentally, for the thought of the teacher is sure to reach, and therefore to influence, the pupil. All God's creatures are sacred, and all human beings are created in His spiritual "image and likeness." Thought, which is essentially spiritual, governs the universe and rules the world; if our individual thought be wrong we may be sure that results also will be wrong. Kindness is the only beneficent and controlling influence that can be applied to children, to adults, or to dumb animals. The alert and faithful dog recognizes a kindly, musical voice almost as readily as we do.

THE NECESSITY OF EAR TRAINING

With regard to the different methods of ear training the teacher must follow his own judgment, and pursue that course which is best adapted to his purpose. But in a general way it may be stated that this first essential element of music-education should be simple in illustration, direct in application and easily distinguished. The class should always be seated with their backs to the piano, so as to encourage the hearing rather than the seeing of music. Scales, diatonic intervals, measure, movement and rhythm will require considerable practice in order to name them accurately after a single hearing. During these auricular lessons it is well to illustrate the difference between good and bad tone effectsone being silvery, the other leaden. The three kinds of minor scale, also the chromatic and the pentatonic scales are to be introduced at the proper time; also major and minor concords in simultaneous, broken and arpeggio forms. Even these elementary lessons in auricular analysis should be illustrated as much as possible by means of simple selections from the masters or from capable modern omposers. The more interesting their work can be made the more gratifying will be the result. Care

THE essential principles of education are similar, is to be exercised in order that the music chosen may he such as is most desirable for the class to hear and to understand

TEACHING PHYTHM

Rhythm is usually the most difficult detail for the class to describe, though it requires little more than tolerable understanding of fractions. One-third of the class may indicate by pencil taps the measure or common beats; the second division may indicate in the same manner the rhythm of the accompaniment, while the third division may mark the rhythm of the theme. This is for preliminary work only. After this I would recommend the following plan; Each member of the class is to be provided with a sheet of letter paper ruled horizontally and vertically so as to form squares and oblongs for indicating, I, the metre; 2, the movement; 3, rhythm of the accompaniment; 4, rhythm of the theme: 5, mode. Under metre, pupils will write (after listening to a few measures of the selection) 2, 3, 4 or 8. Under movement it will suffice for an elementary class to write the approximate designation, as fast, moderate or slow. For the third question they will endeavor to mark in short notation the actual value of the notes of the accompaniment. Under 4 they will indicate the value of the melodic notes, and at 5 give the mode, ma, or mi. Abbreviations may be freely used; in fact, some kind of shorthand system is essential where so many details are to be appprehended and indicated while the music is progressing. Herewith I give part of one of these analysis sheets as it should be marked after listening to a section of the favorite sonata by Mozart, beginning thus:



Since the first phrase usually contains two different rhythms, the class is to indicate at least two measures of the theme. In the fourth measure of the melody there is a quintole on the second beat. An exact representation of this is not to be expected, but it may be indicated by a tr. or by a gruppetto symbol

With a class of beginners one question may be assigned to each member, and if there are more than five in the class, questions 3 and 4 may be given to four or five pupils. Those who are quite proficient in rhythm should be given some other feature to indicate. Question 5 is to be given to those who do not recognize quickly the difference between major and minor. From time to time the analysis sheet is to be extended so as to include all features which ought to be observed and specified. These include periods, prelude or introduction, eingang, intermezzo, echo, anticipation, antiphonal style, lyric, thematic, harmonic, canonic, carillon, coda, cadenza, recollection, etc., etc. This would represent about twenty lessons.

TECHNICAL DRILL

The mechanical features of piano technic have been so thoroughly exploited that little remains to be said about these physical considerations. Supposing the pupil knows the proper position of hands and arms and understands the principles of finger action. I would earnestly recommend that nearly al material used for practice purposes be as musical and interesting as possible. A large percentage of exercises and etudes are so unmusical and uninteresting that they act as deterrents rather than as stimulants to the pupil's progress. Interest in the lesson and in the practice hour is the mainspring of the pupil's activity; take away the pleasure of practice and the music task becomes futile and perfunctory. Even scales and broken chords can be so explained and applied as to excite the pupil's interest and therefore his best endeavor. All scales in complete form are a difficult proposition, and my observation leads me to the conclusion that complete scales are usually given prematurely. Three, four and five notes of a scale should be practiced before undertaking the complete tonal series of that particular key.

MELODIOUS PRACTICE MATERIAL.

The teacher should be provided with a collection of etudes and simple recreation pieces calculated to nterest the pupil and at the same time serve a good purpose as *chnical practice material. Several of the "Etudes Enfantines," by Lemoine, may be used for this double purpose. As a rule, I would exclude all pieces containing simultaneous chords in accompaniment. These have a tendency to stiffen the muscles and thus counteract the good work which every experienced teacher aims to do in the way of free finger action and relaxed muscles. The chords should therefore be in some simple broken form, or like an "Alberti base," so as to afford exercise for the fingers. (See Sonatina in C, Op. 20, I by Kuhlan, or the Mozart sonata already mentioned.) Simultaneous 'chords are necessarily played with arm or hand motions, and these are precisely what must be avoided in acquiring digital dexterity. There are comparatively few pieces in grades one and two that meet these requirements, but the following are recommended: First Melody (a la valse in C ma.), Fr. Thomé; The Brave Boy, Gurlitt, Op. 197, III; The Hobby Horse Ride, Ch Denneé, Op. 27, VI; Fairy Footsteps, F. E. Farrar; Discontent (A mi.) Reinecke; The Jolly Miller's Boy, G. Horerth, Op. 89, III; Synthetic Series of Piano Pieces (with new 89, III; Synthetic Series of Fiand Freees (Wha new explanatory illustrations), Florence A. Goodrich; Echo, G. P. Ritter; Up in the Morning Early, L. E. Orth; Forest Brook, Gurlitt, Op. 207, V. In these little recreation pieces there are a few chords, but these are not troublesome. There are many piano solos which may serve an excellent purpose as finger exercise, and if by this means the interest of the pupil can be awakened and maintained, why should these important considerations be longer ignored? Indeed, it may safely be said that unless the lessons are made interesting and attractive they will surely result (as is too often the case) in failure. The composer, the publisher, the pupil and the teacher all suffer when the lessons prove fruitless.

PRACTICAL HARMONY

Keyboard harmony should be introduced at an early stage of the music course. If the plain fundamental cadence harmonies be presented in the right way the pupil will be attracted to them, and the benefits will be manifold. I do not refer to the dry, impracticable "thorough-bass" systems of Europe written theoretically, like arithmetical exercises, but to such harmonies, worked out at the piano, as will aid the pupil in sight-reading, memorizing and understanding good music. By means of adroit questioning by the teacher, pupils may discover the cadence harmonies separately, and afterward apply them collectively. Inexperienced instructors are naturally inclined to tell many things which the pupil ought to discover independently Information thus obtained is much more valuable and more lasting than that which is imparted by the teacher. In truth, the latter method is usually valueless because it stifles thought and prevents mental development. Soon as a perfect major concord has been discovered, its theoretical construction and root-note (or name-note) ought to be understood. The importance of the root-note may be illustrated if the teacher will sound the three notes of a major concord in its first position and at the same time play the third in the base. Then repeat the chord with its fifth in the base, and ask

if the effect is final or completely satisfactory, Finally sound the root below with the chord, and inquire if that is more perfect. The average pupil will recognize the fundamental below as most satisfactory, and then the fact may be developed that chord is built upon that note (1, 3, 5,) and therefore it is the root or fundamental. Pupils who fail to recognize through hearing when the root is in the base are especially in need of auricular training. In the written work the fact may be brought out that when the chord stands exclusively upon lines or all in spaces, then the root is lower-Rearrangements of the concords may first be written by means of letters, thus: First posi-tion of the G chord, G. b. d. Second position, b. d, G. Third position, d. G, b. The capital letter serves to show the location of the root-note. Then the rearrangements may be sounded on the piano. ascending and descending, either in simultaneous or broken form. The latter is usually preferable. After a few chords are understood in their harmonic sense and applied practically at the piano, the following plan will be found very helpful and inter-

Call for any familiar concord and request that it be sounded in its first close position, for in-

Then ask the pupil to play the notes of this chord in some form more extended and more interesting. Of course the chord must be understood in its various close positions. It may become necessary to suggest a slow arpeggio form extending over nearly the entire keyboard. Also, the rhythmic arrangement is to be considered. After several trials the final result should be something like this:

Neither hand is extended beyond the interval of a fifth. By using both hands alternately, over and under, the cadenza becomes so simple that almost any child can perform it. But the most important point to be kept in view is to produce a beautiful, musical tone. The dampers are to be raised on the beginning of the second measure, and the tones should continue as long as they will vibrate harmoniously. In class work different pupils may play the cadenza in different keys, and each performer shall strive to produce the best possible effect, diminishing at the close to a mere whisper. Recently I heard this cadenza performed by young pupils who had received only twenty or thirty lessons and everyone present at the demonstration congratulated the teacher upon the beauty of tone which the pupils drew from the piano. From this teacher I have permission to quote the scheme for the benefit of ETUDE readers, also the entire typewritten program. This gives a good idea of the general course pursued by this very successful and original pedogog;

A VALUABLE PROGRAM

"A Musical Hour at the studio of -1. Building major and minor scales in various

keys; building concords and dominant seventh chords; playing four harmonic cadences in different keys and positions.

Sight-reading test (piano duets).

Ear-training; mental concentration; recognizing thematic, lyric, harmonic and canonic styles, rhythm, period formation, etc.

Piano Soli: Evening Song and Trilletto (from "Synthetic Series of Piano Pieces.") 5. Analyses from hearing: waltz, mazourka, march, gavotte, Sarabande, Tarantella, Cradle Song, Spinning Song. (The form-name of each selection was named, after the details had been noted on the analysis sheet.) 6. Tests of musicianship; development of motives into periods; transposing; memorizing a new etude. It should be understood that this recital was given by a miss of twelve years after two terms of private lessons, with a few class lessons interspersed. She possesses no special talent for music, and yet the feats which she accomplished would cause many young teachers to blush with chagrin

THE ETUDE

One teacher who was present, said very frankly that she "felt that she had been obtaining money under false pretenses." Another lady, engaged as instructor in the Educational Alliance, said this plan of music study was a "revelation" to her. She also said, "I have taken piano lessons for twelve years, and yet to-day I cannot play for the children anything but the simplest rhythmical pieces." People are frequently deceived through demonstrations made by some gifted pupil who, besides their guiding talent, had received extra time and attention from the teacher. I have known conservatories of music with an enrollment of about five hundred piano pupils, yet at commencement time there were less than twenty who could perform a moderately difficult solo satisfactorily! This is a sad commentary to those who realize that 400 (if not the entire 500) ought to have acquired sufficient skill and understanding for the performance of medium grade music. If the teacher will blame himself, and not the pupil, for unsatisfactory results, he will soon discover where the fault lies, and per consequence he will change his instruction and improve his methods until he can promise and assure success in all

MELODY PLAYING.

BY EDWARD ELLSWORTH HIPSHER

How shall we be able most effectively and natur-

ally to sustain a melody in our piano playing?

Now a melody cannot be made to stand out above the accompaniment with the true quality of sustained song merely by thinking that this or that tone must be executed louder than certain other ones. This may necessarily enter to some extent into our first efforts; but, till this stage is passed, there will be nothing of the true singing quality in it. Before the melody will stand out over and above the other parts of the harmony there must be a feeling and sympathy for it established in the consciousness of

The melody must be firmly grasped before the student can be expected to approximate its artistic rendition. Have it practiced alone. To firmly establish it in her mind let the pupil sing it. Then have it repeated on the instrument, impressing upon the student the desirability of giving to the tones as much as possible of the vocal quality; also using the legato of the voice as a model for imitation in the playing. Yes, imitation is used advisedly in this instance, for the instrumentalist can have no higher ideal than to approach as nearly as possible to correct song,

Now this latter is not always the easiest part of the operation. For, when the pupil has once fixed a melody in her mind, she has yet the translation of through the medium of a mechanical instrument. And to do this means much patient work on the part of both teacher and pupil in order that she may subjugate the muscles of an often rebellious hand and make them to do her will, and this in a way which hides the effort back of it and deceives the hearer into the belief that it is all so simple and

And here is a feature that is to tell for or against our mastery of the resources of our instrument. For months we have been working to equalize the ingers, and now we are told that they must no longer be equal; that while one is to produce a resonant, singing tone, the other must be subordinated to it so as to form only a background to sustain There you are; but the more thoroughly the student has mastered the former the more quickly will she be able to accomplish the latter.

DEVELOPING A FINGER-TIP SENSITIVENESS.

Now, when the pupil has been brought to the point where she mentally knows and feels melody, this sense has yet to be transferred to the finger-tips, And it is wonderful how near conscious thinking can be developed in them. Every artistic performer has it there-some possibly by instinct, others by a more or less strenuous course of persistent pecking at their patient pates. Must the finger which is to emphasize a tone really feel that it is to draw more tone from the key? Certainly. There must be a consciousness in the nerves of that finger which gives it the sensation, so to speak, of taking hold of the key as if to draw the tone out of its inner self. Till the fingers have a sensation of reaching out and feeling for the melody, something of the vital, human spark will be lacking in the tone. Only when the

finger approaches the key with a real consciousness that a certain tone is to sing will that tone ring on with an appealing fullness of quality and dominate the accompanying tones. True, the first concept of the tone must be in the brain where all nerve force centers and originates. But at the same time the nerves of the fingers can and must be so developed that they assume much of the responsibility of the execution, thus leaving the brain more at liberty to indulge itself in the fancy necessary to a convincing interpretation.

With the average pupil the early development of this feeling in the fingers will be something vague, and even may need careful coaxing. How well and how gratefully the writer remembers that persistent and painstaking teacher who patiently spent lesson after lesson till almost a year was consumed in bringing about the desired end. Even then she had only opened the way so that he could go on every day reaping increasingly the fruits of her perseve ing efforts. And, after all, this is the truest teaching to help a pupil to find his own powers so that after lessons are ended he may go on growing, growing growing.

RIGHT TEACHING PIECES.

Unless you are dealing with a pupil full of patience and earnestness, select teaching pieces well within her technique and in which the melody is of a pervasive quality that causes it naturally to dominate the harmony. For the best results pieces in slow or moderate movement are much the more satisfac tory. They should be of a style that will make them at least interesting for slow study; for to obtain results the student must have time to retain complete control of every faculty.

First, get the air firmly fixed in the mind. Then going very slowly, combine the parts, placing the attention strongly on the melody. Try to have the finger that plays the melody to feel that it is taking hold of its key with a more subtle grasp than the other fingers are. Repeat sections until this effort becomes second nature, until the fingers begin to have an instinctive feeling or reaching out after the melody tones. It may take several trials before any very perceptible results are attained; but persevere. Some day there will be a real singing melody drawn from the instrument-and then the trick is

DO YOU THINKS

BY DOROTHY M. LATCHAM.

Do you think you are well prepared for the great work you have undertaken? If you are not competent you may make your studio as attractive as you please, and you may meet with what may seem fair results, but your success will not be permanent. Do you think about the business side of your profession? If nature has not bestowed business ability upon you, make haste and cultivate it, for the successful musician or teacher is invariably the possessor of business ability.

Do you think about your personal appearance? The world expects, and one's duty to oneself demands, that you be neatly and becomingly dressed.

Do you think about the necessity of winning the respect and admiration of each pupil? The smallest child has formed an opinion of you, and carried it about with him. Make sure that it is a good one. Always show the best in your nature. If you persist in this endeavor you will gradually overcome the worst in your nature. If being earnest and considerate will not help you to succeed in bringing out the musical nature of your pupils, nothing will.

Do you think about the necessity of teaching the best methods and the best music? Don't make your self cheap for the sake of anyone. If you are not able to set a high standard and hold to it in the town where you now abide, go to some place where

Do you think of the fact that you can keep both parents and children interested by giving musicales? Such gatherings will add greatly to your popularity and success. Make your programs interesting, and see that each performer has his piece learned well.

Do you think about placing your whole heart in your work? If your purpose is wholly a mercenary one, failure stares you in the face; but if you are sincere in your desire to do all you can to advance musical art, you are bound to succeed. Would that all who enter the profession each year were faithful

AN AMATEUR ORCHESTRA

By CHARLES S. SKILTON

Any town in which a large school or college is situated is a promising field for the development of an amateur orchestra. There is no enterprise which will add more to the efficiency and prestige of the music teacher or do more to develop his musicanship, though it may not bring much pecuniary reward. At first the outlook may not seem promising. There may be in the community half a dozen violinists, one or two of whom are soloists; a flute player, perhaps a clarinet player, while cornets and trom-bones are readily found, and, of course, a pianist.

The Instruments Desired.

The instruments of a complete orchestra fall into four groups—the strings, consisting of first and second violins, violas, violoncellos, double basses; the wood-wind, consisting of two flutes, oboes, clarinets, bassoons; the brass, consisting of two cornets, two or four French horns, three trombones; the percussion instruments, consisting of kettle-drums, hig drum, cymbals, triangle, etc.

It is rarely possible to develop an amateur orchestra of this size, nor would it be desirable, for the effect of so many wind instruments in the hands of rather inexperienced players will generally be unpleasant, and it would be difficult to obtain enough stringed instruments to balance them. The oboe and bassoon are expensive instruments, difficult to play, and without solo repertoire. They are rarely learned by amateurs and had better be left out of the calculation. This is unfortunate, for it deprives the wood-wind choir of its bass, which will have to be taken by an instrument of a different tone color, and of its most expressive soprano. Plenty of arrangements, however, exist for an orchestra in which these instruments are omitted, and this, the fourteen-instrument orchestra, is usually the largest one that amateurs can hope to develop without professional assistance.

The Director Must Be Capable,

The first care of the director should be to make himself familiar with all the instruments and the effects to be obtained from them, as well as their method of notation. This can be learned from any treatise on orchestration, one of the best being the primer, "Orchestration," by Prout, in the Novello Music Primer series. Without this knowledge it is unwise to attempt to organize an orchestra.

The String Orchestra.

The first problem is to develop a complete stringed orchestra. There will probably be enough violing to allow from two to four on each part. The other instruments are likely to be missing. The viola can easily be provided for. As this instrument has scarcely any literature it cannot be used for solos, and few amateurs care to purchase one; in that case, one or two should be bought with the funds of the organization and violinists appointed to learn them. The viola differs from the violin in using the alto clef, otherwise it is practically the same, and can be learned by a violinist for orchestral purposes in a few weeks

If there is no violoncellist, some young people should at once be persuaded to learn the instrument, and in a year or two results will show themselves. In one year a talented boy or girl can learn to play a simple part, and the fascination of the instrument is such that few who have an aptitude for it will give it up after making a beginning.

A double bass, too, will have to be purchased and learned for the occasion, but this is the easiest instrument to master, and a few weeks' practice will enable the player to undertake an easy part. especially if he has had previous experience with the violoncello. Until there are four first and four second violins, one each of the other instruments will be enough; with four, there should be two violas and two violoncellos, if possible; beyond that number it will be well to increase the violoncellos to four before adding to violas or basses. This section of the orchestra should be drilled by itself, as there is a large repertoire for strings alone.

Wood-Wind Instruments

For the wood-wind, the director should aim to rocure two flutes and two clarinets; one of each might answer at first, but in this case only melodies can be played by this section, while with two of each much of the four-part harmony of the wood-wind can be produced. The clarinet is the easiest of the wood-wind instruments and can be readily learned in a year or two, for ordinary purposes.

The Brass Section,

For the brass section, the only difficulty will be the French horns. At first two cornets and a trombone may be used, as they can produce three-part harmony, and the intonation is easy. The French horn is the most difficult brass instrument and sounds distressingly out of tune in the hands of an unskillful player. It will be better to begin with the concert horn or melohorn, which is inferior in tone and more limited in compass, but easy for a cornet player to learn; a well-played melohorn is better than a poorly-played French horn.

The kettle drums also will have to be purchased by the organization, but they are easily learned, and will add greatly to the effect. If there is a brass band in the community the wind instruments can often be recruited from it, for band players are generally glad to take part in orchestral music under a competent leader; in the case of students, there are often those who have learned some wind instrument in the village band at home.

Desirable Pieces.

It may be a matter of years before all these instruments are gathered, and the director may have to content himself with small beginnings. In that case he will do well to examine the Breitkopf and Härtel catalogue of "Haus Musik," in which classical music is arranged for piano and reed organ, with additional parts for any available instrument; the same publishers offer arrangements for strings with a few, obligato parts. Much the most useful edition is that of Carl Fischer, which is planned for combinations of ten or fourteen instruments or full orchestra; a piano part is included and cues are frequently introduced. All these compositions may be obtained through any reliable music house.

Almost any familiar composition may be obtained in this edition, which is of great value to the amateur orchestra. Best of all, however, are the arrangements which the director himself makes for his own players, if he is an educated musician. Very valuable experience in scoring may be acquired in this way. If possible he should procure the full score of the work to be arranged. The brass will need little alteration; trumpet parts will often have to be transposed for the cornet in B flat or A, but usually verbal directions can be given the players; when four horns are used a cornet and trombone may be substituted for one pair, and care must be taken that the trombone has cues for the second horn part when it lies below B on the second line of the bass clef, which is the lowest tone an amateur can nerally produce from the melohorn; indeed, the nedal tones of the horn should generally be cued for the trombone, as they are difficult for the amateur.

The wood-wind will be most troublesome to rearrange. Its bass is generally identical with that of the strings in tutti passages, but when independent, some other instrument will have to take the part of the bassoon. The best instrument for this purpose is the clarinet, if the part is not below C sharp on the second space of the bass clef; a solo passage for bassoon can often be assigned to clarinet; four-part harmony for oboes and bassoons can be rendered by flutes and clarinets if the passage is soft and not too low; otherwise, it may be well to give the oboe parts to clarinets and the bassoons to viola and 'cello. The opening chords of Agathe's great aria in "Der Freischütz" may be treated in this way. The bassoon part is sometimes given to the trombone, and sometimes to an additional 'cello,

which is better. Oboe solos should be played by the clarinet, if possible, or by the flute, generally an octave higher. When more than four parts are essential it is better to substitute with strings than with brass. Soft chords for the wood-wind in high positions are hazardous for amateurs, and had better be cued for the strings. A little practice in this kind of arrangement will soon make it possible for the director to arrange from a piano score, and the experience of obtaining effects from a limited number of instruments will be of great value.

Selecting Music.

In selecting music for such an orchestra the director will need to avoid the extremes of severely classical and trivially popular, and to mingle the more popular classics with the better popular pieces. The following pieces may be taken as types of effective works for amateur orchestras:

Overtures-Mozart, "Don Juan;" Weber, "Der Freischütz;" Auber, "Masaniello;" Flotow, "Stra-

Symphonies—Mozart, G Minor; Haydn, "Military;" Beethoven, C Minor; Schubert, B Minor.
Concert Pieces—Verdi, "Anvil Chorus," "Rigo-

letto" Quartet; Rossini, Prayer from "Moses in Egypt;" Gounod, "Faust" Ballet; Delibes, Valse

Marches-Mendelssohn, Priests' March; Kretsch mer. Coronation March; Meyerbeer, Coronation March; Strauss, Merry War, Persian, Egyptian. Strings Alone-Bach, Air for G String; Schumann,

Träumerei; Gillet, In the Shade; Ascher, Waltz, "The Rose." Solos with Orchestral Accompaniment-Violin-

Svendsen, "Romance;" Sarasate, "Gipsy Airs;" Hollaender, Spinning Song. Violoncello—Gillet, "Passe-fied;" Wagner, "Evening Star." Cornet—Any favorite song. Trombone—Lassen, "All Souls'

Amateur Orchestras Numerous.

The orchestra may be used for accompanying singers, pianists, violinists and may combine with a chorus in rendering some of the easier masternieces by Mendelssohn, Gounod and others.

The number of such orchestras established throughout the country is surprisingly large, especially in the Middle West, where the State universities have organizations of almost professional excellence, as well as the larger colleges, and they are found in academies, high schools, Y. M. C. A.'s and Sunday-schools. Our music students have for generations been too exclusively devoted to the piano; the result is that our great national fault in music is homage to the performer instead of the composer. The fact that many of our young people are now learning orchestral instruments is an indication of truer musical culture and of a tendency to recognize the proper relation between composition and per-

HOW MENDELSSOHN WROTE A FAMOUS WORK.

ALL admirers of Mendelssohn must be familiar with his Ruy Blas overture, which was composed while Mendelssohn was smarting under the weight of wounded pride. He had been asked to compose an overture and a romance for a performance of Ruy Blas, in aid of the Theatrical Pension Fund. Desirous of helping the institution, he wrote the romance music, but not the overture, for he was much pressed at the time. On his sending the score of the romance, the committee called upon Mendels sohn and thanked him warmly for the composition. but said it was "a great pity he had not written the overture, though they quite understood it could not be done in a hurry, and next year, if they might be allowed, they would give him longer notice.

"This," Mendelssohn has said, "rather nettled me so in the evening I turned the whole matter over and began to write." The day was on Tuesday. On Wednesday he had a rehearsal the whole morning. and on Thursday a concert, but early on Friday morning the work went to the copyists-on Monday was played (three times in the concert-room, and once in the theatre), and on the same evening was performed in public in aid of the Fund. Mendels sohn said this overture gave him more fun than anything he ever did; and he declared it ought to be named the "Overture to the Theatrical Pension

THE ETUDE

Self-Help Notes on Etude Music

By P. W. OREM

PRELUDE IN E MINOR-F. MENDELS-SOHN.

This interesting prelude, a lovely example of Mendelssohn's pianoforte style, was first published in February, 1842. It does not bear any opus number and in complete editions of the composer's works it is followed by a skillfully constructed fugue, It is followed by a skillfully constructed fugue. The Prelude, however, is more frequently played as a separate number. Aside from its beauty as pure music, this prelude furnishes splended technical material.

There is a baritone melody in the lower middle register of the pianoforte to be brought out with large tone and broad phrasing, and there is an elaborate arpeggiated accompaniment to be worked out in the right hand. It will be noted that the aforesaid melody is transferred from hand to hand, sometimes in one, sometimes in the other. This device must be so smoothly managed as to give the effect of a single hand playing the melody. Against this strong melody the rippling accompani-ment furnishes a vivid harmonic background. This artistic number will well repay the most painstaking study. It should be known by all pianists,

VALSE COURANTE-E. PARLOW.

This lively waltz movement reminds one somewhat of the famous "minute-waltz" of Chopin (Op. 64, No. 1). It is similar in construction with the exception that the running motive in eighth the exception that the running motive in eightin-notes is continued throughout the piece, creating a sort of "perpetual motion," hence the title "Running Waltz." It will be noted that there are no slurs or marks of phrasing: these are omitted on account of the continuity of the running-work. This piece must be taken at a rigid maning-work. In his piece must be taken at a ripid rate, and the right hand part must be absolutely even and of rippling quality. The touch should be elastic and slightly non-legate to attain the best etc. Note the slight complication in rhythm in the middle section indicated by the accentral melocity. the accented melody tones, and giving the effect of a double against a triple rhythm. Make the accented tones rather prominent and keep the left hand accompaniment steady. A brilliant and effective composition for teaching or recital.

LARGHETTO-W. A. MOZART.

This is a portion of the slow movement from Mozart's celebrated quintet for clarinet, two violins, viola and violoncello; one of the finest examples extant of the employment of the clarinet in chamber music. It is a lovely number, written in the composer's happiest vein. As transcribed for piano solo it will prove very effective, but it must be played with nice balance and broad phrasing in rather slow tempo. The passage-work must not be

STROLLING-H. CHRETIEN.

This is a characteristic number, somewhat in the style of a modern gavotte. This piece is written in the orchestral manner and requires a highly colored interpretation, with much freedom of tempo and piquancy of treatment. All the themes require to be strongly brought out, particularly those lying in the lower registers. The accompanying figures. while duly subordinated, must nevertheless furnish an adequate harmonic background. This is an interesting and very tuneful number of intermediate

SWEET MEMORIES-G. D. MARTIN.

This is a new and very pretty drawing-room piece, rather out of Mr. Martin's usual style, but nevertheless one of his best efforts. While this piece does not call for extended comment, nevertheless there are a few points which demand attention. In the first place, expressive playing must be insisted upon: the piece must not be rushed through in a careless manner. The proper execution of the THE ETUDE

numerous grace notes also needs attention. They must be played lightly, with delicate, bell-like effect, and not sustained through the succeeding notes. This is an excellent drawing-room piece of intermediate grade.

SPRING SONG-H. TOLHURST.

This piece was originally composed for violin and piano, but it really makes a most acceptable piano solo as arranged in this issue of THE ETUDE. It must be played in a graceful, song-like manner, the accompaniment suggesting a guitar.

SOUVENIR OF MESSINA-LACK.

There are many tarantellas of all styles and grades of difficulty published, but it is only occasionally that one meets a really striking example, a tarentella showing some point of originality. This is particularly the case in the easier grades. Lack's "Souvenir of Messina" is a pleasing exception. In riew of the recent appalling catastrophe which has befallen Messina and its surrounding districts, the appearance of this number is very timely. It pictures the sunny temper and gayety of this pleasure-loving people, now so sorely afflicted, at its height. Although written some years ago, "Souvenir de Messine" is its original title. It must be played brilliantly and with enthusiasm. The composer has indicated by the metronome marking a rather brisk rate of speed. This can be worked up gradually. Note carefully all marks of expression, especially the strong dynamic contrasts. This piece will require clean and accurate finger work,

TRUMPETS-DOPPLER.

This is a clever little characteristic march movement of easy grade. It must be played with a crisp, staccato touch and with strong accentuation. An exuberant, rather boisterous style of playing is demanded. The change from double time to 6-8 time (and back again) must be made without a break, or without any interruption of the march rhythm. Counting two in a measure in each case, a half measure of 6-8 time. This rhythmic device is frequently employed in modern marches and two-

STACCATO POLKA-C. GOTTSCHALK-PETERSON.

This is a cleverly constructed polka caprice, by a Ams is a ceverity constructed point caprice, by a talented sister of the celebrated American pianist. Although the characteristic motive upon which the principal theme is based may, if occasion demands, be played by the right hand alone, it is recommended that it be studied as indicated in the music, and classed with alternating horse, this is music, and played with alternating hands: this imparts a certain style and color to the performance. The whole piece demands considerable freedom and contrast. It will afford excellent practice in the staccato touch, and also in the singing style. In the passage played with alternating hands the wrist staccato is recommended. The middle section in E flat requires the clinging—or super-legato. A good recital number, and valuable as a teaching piece.

DANSE RUSTIQUE (FOUR HANDS)-WIL-LIAM MASON.

As a solo this piece has proven one of the most popular of all of William Mason's compositions. Although it is a comparatively early work, it sounds as fresh as though written yesterday; the passage-work seems original and thoroughly up-to-date. The four-hand arrangement has been made especially for The Erupe. It should be rendered in a brilliant. dashing style, with careful attention to all the dynamic markings. This piece would make a splendid concert duet. Both players have plenty to do, and the general effect is full and sonorous.

MARCH IN C (PIPE CRGAN)-E. M. READ.

This composition has many points of merit. In the first place it is admirably suited to the instrument and will sound well on almost any organ, even one of moderate size. While rather easy to play, lying well under the hands and without com-plications in the pedals, it is nevertheless fuller and more brilliant in effect than many more difficult and pretentious march movements. It may be used

to good advantage either as a postlude or as a recital number. In playing this piece careful attention must be given to rhythmic exactitude, and to the phrasing. All chords must be given their exact value, none being unduly prolonged. The general effect must be one of crispness and precision. This piece should prove valuable for teaching purposes,

MELODY OF LOVE (VIOLIN AND PIANO)-H. ENGELMANN.

In response to a very general demand, this immensely popular piece has been especially arranged for violin and piano. This new arrangement will be found effective and satisfactory in all respects. It is not difficult to play, and affords excellent opportunity for the display of the solo instrument. The opening theme may be very expressively brought out on the G string, and the middle section is worked out in an interesting manner. This piece should prove very acceptable as an encore

THE VOCAL NUMBERS.

Two new and very attractive songs appear in this issue. Mr. Jordan's "Sailor Boy," although published but a short time, has met with flattering success, and being extensively used in concerts and recitals, t is an excellent song for teaching also. The rhythm is original and characteristic with a strong flavor of the sea. Although this song requires a certain freedom of delivery, the syncopated figure must always be executed with accuracy, and careful

attention must be paid to diction.

Mr. Smith's song "For Luck" is a rollicking number, written in the English manner, very cleverly constructed and lying well for the voice. This song can be made very effective. It must be sung in a spirited but finished manner. It should make a successful encore number, and will prove useful for

BEETHOVEN'S WOODLAND WALKS

Few composers have had a more pronounced love for nature than Beethoven. Schindler, his well-known biographer, says of him:

"In winter as well as in summer it was Beethoven's practice to rise at daybreak, and immediately to sit down to his writing-table. There he would labor till two or three o'clock, his usual dinner-time. Meanwhile he would go out once or twice in the open air, where, to use M. Saphir's phrase, he would work and walk. Then after the lapse of half an hour or an hour, he would return home to note down the ideas which he had collected. As the bee gathers honey from the flowers of the meadows, so Beethoven often collected his most sublime ideas while response to the collected his most sublime ideas. Beethoven often collected his most sublime mea-while roaming about in the open fields. The habit of going abroad suddenly, and as unexpectedly re-turning, just as the whim happened to strike him, was practiced by Beethoven alike at all seasons of the year: cold or heat, rain or sunshine, were all alike to him. In the autumn, he used to return to town as sunburned as though he had been sharing the toil of the reapers and gleaners. Winter re-stored his somewhat yellow complexion."

Another entertaining story is told of the great master. He was once invited to attend a social gathering at the house of a friend who resided in a suburh near Vienna. Beethoven, who was nat-urally absent-minded, started off without his hat, and walked some distance along the footpath of a canal. waiked some distance along the tootpath of a canal When he reached a nearby village, travel-stained and fagged out, he was arrested by the authorities, who took him for a fanatical vagrant. In vain he protested that he was Beethoven, but the officials laughed at him. Finally the Concertmeister of the town was summoned, and when he saw Beethoven he shouted, "Mein Gott in Himmel! You miserable fools have jailed the greatest composer of our day!"

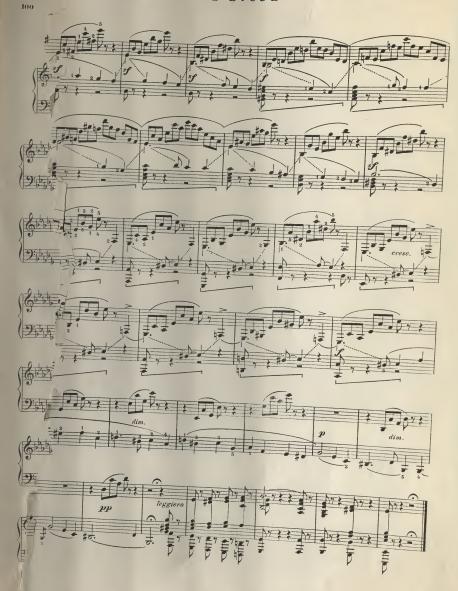
The pianoforte as an instrument will always be suitable for harmony rather than for melody, seeing that the most delicate touch of which it is capable cannot impart to an air the thousand different shades of spirit and vivacity which the bow of the violinist or the breath of the flautist are able to produce. On the other hand, there is perhaps no instrument which, like the pianoforte, commands by its powerful chords the whole range of harmony and discloses its treasures in all their wonderful variety of form.-

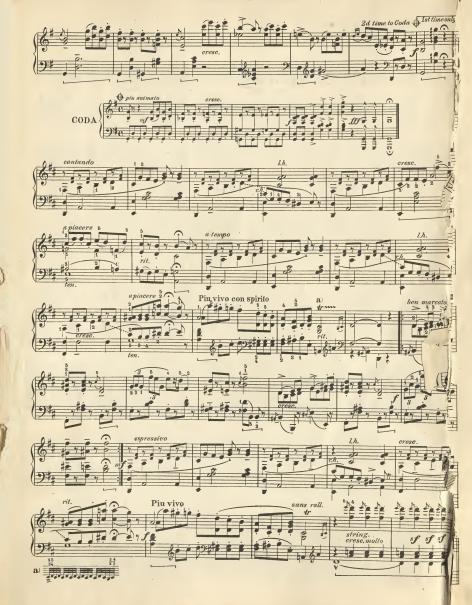


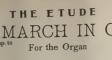
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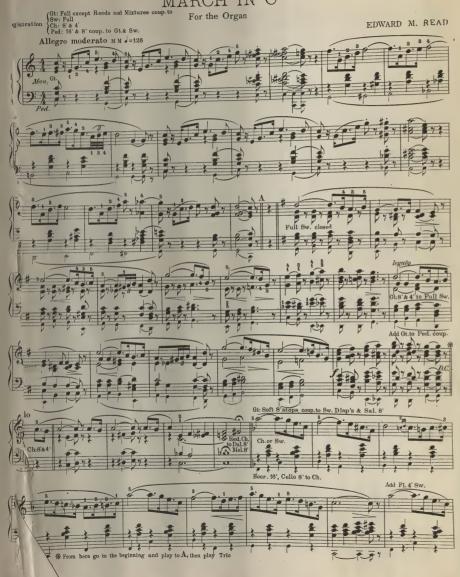


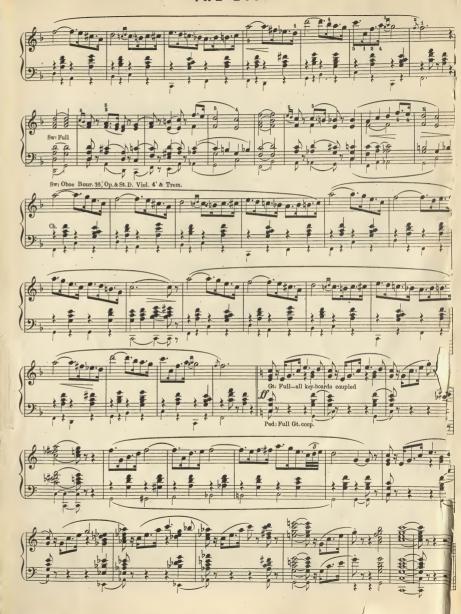


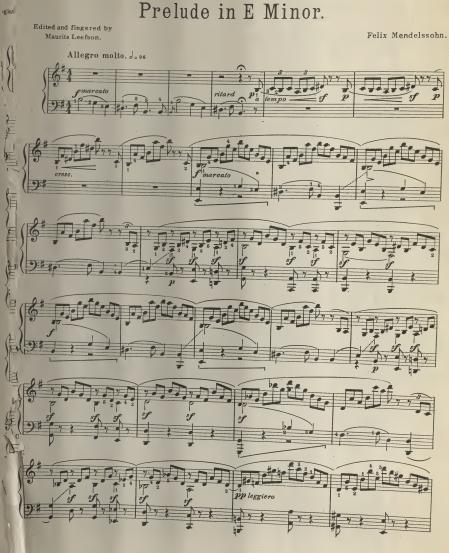


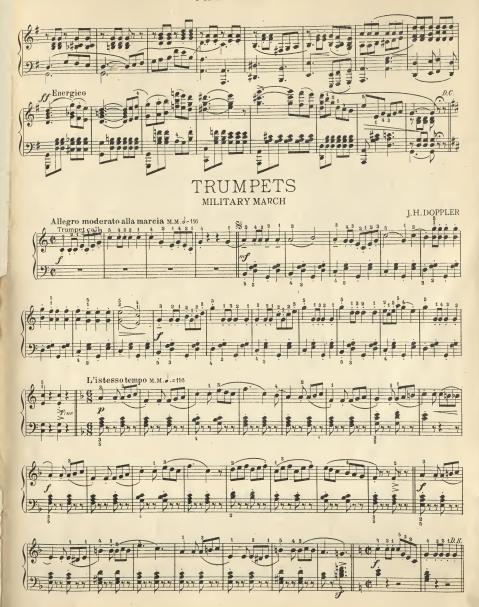


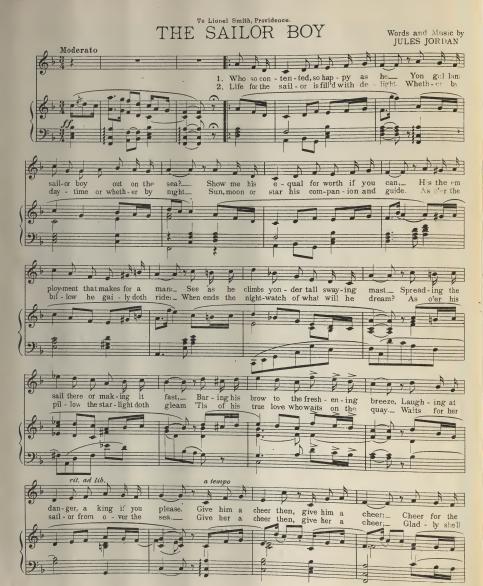


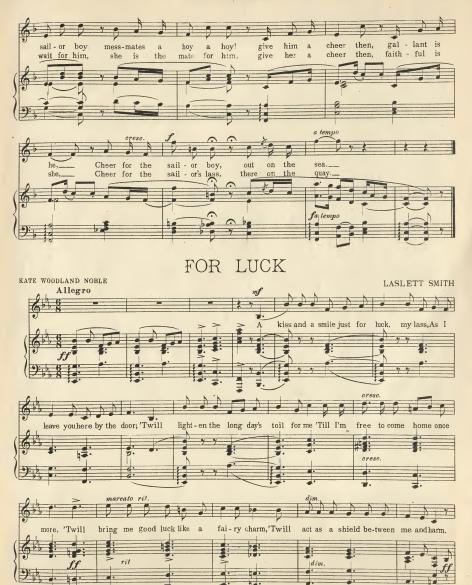


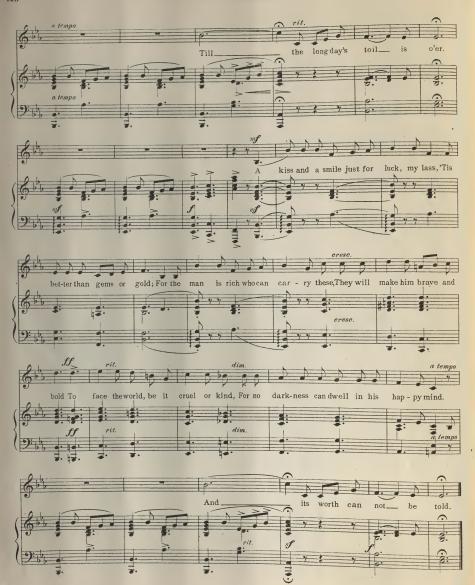












THE TEACHERS' ROUND TABLE

[Mr. Cotey's years of experience in conducting this Department designed to assist Teachers and Self-Help Students to a better understanding of vering technical and podagogical problems enables him to treat different subjects with profit and interest to our readers.

Mr. Cotey is continually enabged in teaching and is thus familiar with the practical needs of the teacher.—THE EDITOR.]

ACQUIRING A TECHNIQUE THAT WAS

"I studied mult for four years at college under a teacher with a most unusual seems for pinrasing and isstiry of tome. I was a fiven a course in the control of the freedom from drudgery, second of the freedom from drudgery, and the freedom from drudgery and the freedom from the fre

Your letter indicates a most amazing condition of affairs Does your teacher expect pianists to play with t first learning how? Acquiring facility is simply learning how to play. One can no more play without technique than he can pick figs from thistles. Every little while someone breaks loose in the musical papers and advocates learning to play without practice, maintains that technique vitiates soulful interpretations, that keyboard drudgery can be done away with, etc., etc., ad nauseam. No more wearisome ideas ever came snoring down the centuries.

One of these apostles of the spiritual healing process of learning to play the piano once spent a season in this city. She gave talks at people's houses, and explained how children could learn to play without practicing. That mothers were delighted you can well imagine. In future all that would be necessary would be to place the child on the piano stool, let her get in a state of rapt contemplation, through some ecstatic vision obtain a "mental conception" of the music, and then she would be able to play it People were too vague to even take note of this person's own inconsistencies. At one of her explanatory talks, after expatiating on how wonderfully the beauties of Beethoven's "Moonlight Sonata" could be brought out by the "mental conception" method, she played the first two movements in the dullest possible manner, and then remarked that she would omit the last movement, as she had been deprived of her usual practice. No one thought to ask her why, if she had once gained a thorough mental conception of it, she should ever need to practice it again. The practical application of her theory to humanity in the shape of young children was apparently a failure, for, like the Arab, she silently folded her tent at the end of the season and departed. No one ever thought of her again, and those who wanted to learn to play the piano went back to work.

Now, mental conception without work is of no more help to a pianist than it is to a man who has a cord of wood to saw. He may have a fine mental conception of his cord of wood all sawed and nicely piled, but nothing short of a vigorous application of up and down arm touches will accomplish his task. And in same manner nothing but constant work will enable the would-be piano player to acquire a technique.

Many musicians can gain a perfect mental conception of music that they are unable even to attempt to play. If this were not true, what could the conductor do with an orchestral score, which may consist of from twenty to forty lines of music, all played at once by the various instruments, and which he could not show the players how to perform if he did not know himself? On the other hand, many play with a facile technique, but exhibit no mental conception of the music. It is only too apparent, then, if one is to interpret the music of the great composers, mental conception and technique must go hand in hand. Any instructor who teaches in any other manner is defrauding his pupils both

of their money and, worse yet, of the years of their lives that they spend to little purpose. It is time for musicians to wake up and expose all such fraud, for robbery of time is as much a theft as any other stealing.

What is technique? It is simply the ability to play a given order of music. Of course, the technique necessary to play Beethoven's "Appassionata Sonata" is much greater than that required for a Clementi sonatina, but in either case the requisite ability represents so much technique. Without it, neither composition could be played. And this technique cannot be acquired except by means of hard work and plenty of it, even by the most talented. Mental conception, or the application of brains, is equally essential in this work. Ten minutes of intelligently directed practice will accomplish more than an hour of lackadaisical dawdling,

Your condition is a serious one, for it means that you must spend months in making up what you have lost, or, rather, what you never had to lose. If while in college, you had spent a proper portion of your time in the practice of technique, both your delicacy and singing tone, in which you pride yourself, would have been greatly augmented. To sume that a perfected power of execution could in any manner hinder or injure any quality of touch is a manifest absurdity. A perfect technique is only secured by means of right motions of the fingers hands and arms, and right motions never injured touch or tone of whatever quality. The facility to use one's hands and fingers freely, and in a certain sense automatically, for in correct and facile finger action one is hardly conscious of effort, leaves the intelligence free to devote itself to every minutiæ of tone quality and interpretative nuance.

Whatever faith you may have originally had in those who rail against technique, and promise to make a player of you without the usual "drudgery" of hard work, you have now found out for yourself that there is no truth in it. You also wish now to make up what you have not had, and without the supervision of a teacher. Nowhere is the supervision of a teacher more needed than in the acquirement of technique. Teaching the piano is not so much telling the pupil things that he does not know as watching over his practice to see that he does everything correctly. A few wrong motions will ruin your "delicacy and singing tone." Therefore, you will need to bring to bear upon your work all the wit you have in your head. You will need to study most minutely, over and over again, all printed directions, as in Mason's "Touch and Technic," for example, to make sure that you understand perfectly

Then, too, you must get rid of the idea of "drudgery." To look upon your practice as drudgery will hinder your progress, for drudgery is irksome. But if you are really interested in accomplishing a purpose, whatever tends to bring you nearer to that end will not seem like drudgery. You will doubtless remember Sentimental Tommy's advice to "put your heart in your work." This will make the driest exer-

It is difficult to lay out a course of technical practice for you, for I do not know how much time you intend to set aside for it. I will assume, however, that you intend to devote one and one-half hours daily to strictly technical exercises. Two hours would be better, if you could hold yourself to it. Begin your work at once and continue it, without interruption, until your summer vacation begins, and then take account of stock and see what you have accomplished. Then will you kindly let us know how much benefit the advice of THE ROUND TABLE has been to you, whether you can see any gain or not? It will probably take a year, however, for you to perceive substantial progress.

First procure a metronome. It will be absolutely essential. Then a complete set of Mason's "Touch and Technic," and a copy of Czerny's "Forty Daily Studies," Op. 337. Make yourself master of the preliminary reading matter in the first book of

Mason. Do not begin your practice until you understand every word of it, and have the principles well fixed in your mind. Devote one hour of your practice to the Mason exercises, fifteen minutes to each book, taking very little at a time and sticking to it until you have worked it up in accordance with directions. Begin at a very slow speed, and advance the metronome, notch by notch, as speed is accuired. Do not expect to approximate the given speed number the first time over. Work each one up to about half speed the first time, adding to the rapidity at each review. It will probably be wiser to forego the practice of the fourth book, containing octaves, etc., for a month or two, devoting twenty minutes a day to each of the other three. The remaining half hour should be spent on the Czerny. Follow out the repetition directions explicitly. At first practice each finger passage at a speed of about sixty to the sixteenth note, with the high finger action and firm down stroke. Then practice two notes on a beat, and afterwards four, as written. Then advance the metronome by degrees until about two-thirds of the indicated speed is attained, and then go on to the next one. As the fingers gain more rapidity, keep them close to the keys, maintaining the same supple finger action that was secured in the very slow practice. The second time over you may try for the full speed, although you may have to go over them a third time before this is possible. Whatever more time you may have for practice may be spent on pieces as you please. But the technical regimen must be followed out faithfully and vigorously, never dawdling, if you wish to make up for lost time and acquire a "swift security." The ROUND TABLE hopes you will be successful in attaining your object, and will expect you to report on

ELEMENTARY COURSE OF STUDY.

"I do not remember my early instructions, and therefore have no definite system for my teachine, Will you please give directions in the columns of THE DEVORE for the first and second year's work? How do you start beginners? When do you begin the scales? I will feel that I am teaching more legitimately after having your advice to follow."

Your question is one that would be impossible to answer fully in the space at command. To answer it in detail would require all the space of several issues of THE ROUND TABLE. I can only give a few suggestions, which experience will help you to amplify, and any knotty points you may happen upon you can inquire about separately.

First. The hand should be shaped, correct posi-

tion learned, and some control over the muscular movements obtained, by means of exercises on the table. Lay the hand flat on the table; draw it up into position; repeat many times, Second. Place the hand in correct position. Ex-

end the fingers as far as possible; then draw under the hand. Then practice the same with each finger separately. This simply to help gain a control over the finger muscles. A book, about one inch thick may be placed under the wrist if desired, to help hold it at correct height.

Third. Up-and-down motions of the fingers may be begun. First, all together, then separately, very slowly, without counting. Then try and develop quick motions with counts, a count on the up motion and one on the down; then the up-and-down motion to one count; then two strokes on a count, not more at this stage.

Fourth. Practice the fingers in pairs after the same manner, the slow trill. The counts absolutely the same as in the third.

Fifth. Practice three fingers, four fingers and five fingers, successively. For this use the fivefinger exercises in Plaidy or any other similar book or method. Write them out for the pupil, not in notes, but in figures, as follows, for example:

I 3 2 4 3 5 4 2, indicating the repeat marks by the customary dots.

Sixth. If the child cannot read notes, teach her very few at each lesson, letting her read them aloud to you. Make this a part of all the previous lessons, if necessary.

Seventh. Repeat all of this work, except the first exercise, at the keyboard. This is the only way you can successfully start the child to making correct motions, as in this way she can keep her eye on the hand constantly, while if you begin with notes at once, it will be almost impossible to fix the attention on the finger motions and position,

the elementary stages, unless you wish to dictate certain technical exercises for special conditions.

Ninth. You can begin the scales after the student has acquired a fair condition of hand control. Use scale preparatory exercises for some time previous. Then teach the scales, each hand separately, one octave at a time. After correctness and familiarity have been gained, use both hands at once, after

which treat two-octave practice in same manner.

Tenth. After the "First Steps" have been completed, unless the pupil is unusually bright, it od plan to take the first book of the "Standard Graded Course," as a review, omitting the first two

or three pages, and using some first-grade pieces Eleventh. After this is finished, begin with the second book of the Standard Course, using enough supplementary pieces to keep the pupil interested, and gradually work into the Liebling's "Selected Czerny Studies."

I hope the foregoing will prove of substantial help to you, although it by no means can take the place of a practical normal teacher's course, if it be possible for you to avail yourself of such. If not, by close and careful study and observation you can help yourself a great deal, and not unlikely make a first-class teacher of yourself. You can comfort yourself with the fact that many who have had all these advantages have never become more than second-rate teachers, chiefly because they neglect to apply themselves diligently and intelligently to their Constant study will be necessary for you in your teaching work.

SELECTING STUDIES.

"I have been a reader of Thir Fring for many years, but of high lane greatly relieved and been to be a few for the property of the property of

You would better follow Czerny's Op. 299 with selections from Heller's Op. 46 and 45, for the development of a sense of artistic interpretation. Many of them are superfluous, and you will, therefore, need to study carefully to determine which are the most useful. Then after having taught the preparatory octave work from Mason's "Touch and Technic" you can use "School of Octave Playing," by Doring. Czerny's Op. 740 is too advanced to follow the Op. 299.

After the first book of Loeschhorn's Op. 66, use the second and third books of the same. If you do not wish this pupil to take the Heller studies with the other pupil, you can substitute "Miniatures," by James H. Rogers, or "Studies and Study Pieces," by Anton Schmoll, in three books.

I would not advise that you carry your idea of separate studies for neighbor pupils too far. In a college, or even high school education, the standard works of the great writers are considered an essential element in every student's education. A knowledge of Shakespeare, Milton, etc., etc., is important for every well-educated person. It is the same in music. Along with the ability to play there should be knowledge of the standard classics. When it comes to Cramer, Clementi, Moscheles, Chopin, Henselt and others, your pupils will need to have a familiarity with them, whether they are neighbors or not. Intercourse with educated musicians will be much facilitated by a familiarity with the works that all musicians discuss. Therefore I would let the divergence end with the Etudes you first men-

IMPORTANT CRAMER ETUDES.

"In the August number of The Rouno Table you spoke of the accessity of the 'more important' of the Cramer Etudes having been studied for a certain grading. Will you kindly state which these may be?"

You will find your question admirably answered in a volume of "21 Selected Cramer Studies." Such a selection is invaluable. Side by side you may have two pupils, one intending to become a musician and with from four to six hours a day to practice; the other with only two hours a day, but desiring to accomplish what she can in that time, simply as an accomplishment. The first could easily finish

by Presser ample for her purposes. With so fine a selection at your command, it will hardly be necessary to go into further details at the present time. There should be made a distinction between the work of these two classes of pupils. There are many who wish to make use of their music for home purposes only, are limited in the amount of time in which they can practice, and yet wish to do their work well as far as they can go. Teachers should not endeavor to force them through the same severe course that musicians expect to follow. No method should be so cut-and-dried that it cannot be made adaptable to the needs of all classes of pupils, whatever may be their purpose in their study. The purpose of those who wish to use their music for a home accomplishment is a thoroughly laudable one, and their study should be carefully planned, and may require more thought at times than that of the musician who wishes to do the standard work that

AVOID MOODINESS.

all musicians must know.

BY CHARLES E. WATT.

CLARA MORRIS, in the very interesting lecture on "The Stage," which she gave in a few cities several years ago, told a most pathetic story of a young olleague of hers who received a telegram that her father had died suddenly one evening just before she was to go on the stage to play her part. There was no time or opportunity to secure anyone else, and so the poor girl had to go through a long and exacting play in which she enacted the part of a daughter who has left home, and who in the play receives word of the tragic death of her father also. Miss Morris made the picture wonderfully vivid, and her description of the grief of the young lady was touching, but she pointed out clearly that this was part of a stage career and that the play had to be gone through with even in the face of

An oratorio singer left her only child in the city one evening and went out to sing an engagement in a neighboring suburb. The child had been somewhat indisposed, but was supposed to be better, and so the mother left him with a feeling of security that all would be well. In the very midst of the performance she was handed a telegram announcing his death, and though her heart was broken and she sang with tears streaming down her cheeks, she yet finished the performance to the last song, simply because she was so accustomed to the routine of a public singer, and so grounded in the determination to do her whole duty by the public, that she was able to control herself enough to sing even under such distressing circumstances. These extreme cases are cited merely to show the young musician that the art life is no joke, and that he who would follow it to success must learn to control all his moods and emotions as well as to use all his talents and opportunities.

There is a widespread thought among pupils that they are perfectly excusable for doing badly at lesson or in a concert if they don't happen to "feel like" playing at the time. This is a poor excuse, and anyone making it habitually will never reach success. Some years ago the writer knew a young student who had a talent of extraordinary proportions, and who at his best was little short of remarkable, for he had received that rarest of good fortunes, a thoroughly adequate foundation while still very young. His physique was splendid and his mental powers very good. Yet he was a veritable creature of moods, and would never bestir himself musically except just when he "felt like it." Capable of intense application, he would at times prepare great quantities of work in incredibly short time. and would surprise his teachers and dazzle his schoolmates. At these times he would be in a state of exaltation which bordered closely on that of the artist, and gave the impression that he was certainly destined for a high place in the music world. Again, he would go for a month at a time without a particle of animation in his work, and accomplish absolutely nothing, which being perfectly aware of, he would excuse himself on the ground that his mood was not right—that something had occurred to give him the "blues," or that he "felt badly," when truth to tell he looked and seemed the epitome of good health. This youth, like many other music students.

simply did not have a compelling enough idea of

Eighth. Take up "First Steps in Pianoforte the fifty selected by Bülow, in a season's work, his art to carry him past small difficulties safely the fifty selected by Bülow, in a season's work, his art to carry him past small difficulties safely will the other would find the twenty-one selected and in his case it was proven before his school to the season's work, his art to carry him past small difficulties safely and in his case it was proven before his school to the season's work, his art to carry him past small difficulties safely. course was finished that his stamina was insufficient to carry him to any kind of success, for the brilliant work of his "happy" times was so quickly nullified by the indifference of the other moods that there was not, nor could there ever be, a steady and sure

It is said on good authority that there are almost no absolutely healthy persons in the world; that all of us "feel badly" comparatively often-and certainly no one will deny that we are environed to the limit with disagreeable and disheartening conditions, and non-responsive and offensive people. But, in spite of all this, there is surely a force which can keep us in a reasonably steady mood, and if we will but try to cultivate this power we can learn to be always the same in our work, or at least approximately so. This power may be named one thing by one set of thinkers and another by some different set, but whatever it is, it is real enough to govern ordinary life events and there is no question whatever but that it is possessed by all artists and by all great teachers and workers of other descriptions.

Try then to find this happy plane whereon you may be always equally proficient in your work. If you are really sick, go to bed and call a doctor, but if you only "feel badly," don't allow that to dominate your day, for you can throw it off if you will. If you have a little trouble or sorrow don't let that ruin your work either, for-if you are teaching, your pupil is entitled to a good lesson, whether your mental state be happy or sad. If you are playing before the public you owe it to your art, as well as to your future prospects, to do yourself full justice, even though you may have had disagreeable news that day, or though some detail or environment of the occasion does jar on you.

THE SERVANTS OF THE BRAIN.

BY PERCY OULD.

[Bornor's Norr.—It is doubtless difficult for our resider to realise the section of mysical scalinity in different parts of the world. On our own Western prairies, where less than stand fourishing towns with neity trained missical scales of the section of the section of the section of collecting standard for every continuat when scales are section of the section of the section of the scale of the section of the section of the section of the scale of the section of th

So much attention is directed nowadays to the part that the muscles play in the attempt to acquire an extensive technique, and to the various "actions" and muscular activities that are called into play, that many young students, particularly those who are not blessed with an alert and highly capable teacher, are liable to disappointment and loss of courage if they have trusted to such practice alone, and unsupported by the acu'e and active supervision of their own intelligence. Nothing is easier than to fall into a dull groove of daily practice, playing such and such scales and arpeggios so many times in a perfunctory manner. Many an excellent teacher in the goodness of his heart maps out his pupils' practice-time, and frequently by so doing innocently contributes towards a result that dissatisfies him, as being incommensurate with the amount of work done; and contributes also, and equally innocently, towards inducing in his pupil a lethargic monotony that disturbs and distresses him, while at the same time he is at his wits' end to know how to rouse them.

The reason for this state of affairs is often to be found (granted that the pupil is amenable and de-sirous of improving) in the belief, which lies at the back of many pupils' minds, that the only thing necessary is to practice the scale, or whatever type of difficulty it may be, the prescribed number of times, and thus the muscles will learn their business and difficulties vanish.

This is then that most dangerous form of lie or truth, call it what you will, a half-truth. This is the rock that is just hidden from the eyes of indifferent and inexperienced teachers and upon which often strike and bring their frail craft to grief. The secret of safe musical navigation lies in the realization that the muscles are but the servants and have no powers of their own to pick out the right notes, with the right kind of touch and getting the right kind of tone, and that it is the brain, the officer in supreme command, which alone directs every movement of every muscle and every finger to a conscious effort, and upon the quickness, intelligence and rapidity of conception of that officer depends the satisfactoriness of the result.

THE MEANING OF APPLAUSE

By GUSTAVE L. BECKER

THERE was once a normal college in the West that for one reason or another abolished applause at its public exercises. I think it was because they said it was getting to be a sign of personal popularity, not a testimonial to good work. However that may be, the exercises languished, and next year the applause was reinstated. I wonder what would happen f some governmental ukase should silence applause at all musicales, concerts, piano recitals—especially pupils' recitals. It certainly would make a difference to the careers of some students. But what sort of a difference?

In effect, applause is the meeting-point between performer and hearer. It establishes friendly relations: at the best it may say a great deal; at the worst it says that we appreciate your industry and will make enough noise to get you off the stage, hoping that you will not come back, I say "at its worst," because this faint, perfunctory beating of nalms is the worst we are apt to have in American concert rooms. One almost never finds even the most atrocious performance followed by a complete and ominous silence, and American respect for the individual usually keeps us from the Latin hiss or the English boo.

Of course, on the theory that applause is the attempt on the part of the audience to express its estimate of the player's ability, a pianist who was willing to receive applause when he played well should not take it as an affront when the audience expressed by hissing that they considered his octaves quite too bad to be passed over in silence. The fact institution, or at least to be used only for people who applaud before the orchestra stops; the fact that we instinctively suppress our adverse demonstrations and show disapproval only by showing less fervent approbation, goes to indicate that applause is really less of an expression of critical opinion than the music-student who has been called back three times at the closing musicale would like to think it is

All Applause Not Insincere.

This is a matter requiring some delicacy of treatment, some clearness of definition, because to imply that a young musician should distrust all applause as being possibly insincere would be not only to undermine the generous enthusiasm of the budding artist, but to set between audience and performer the barrier of mistrust, at the outset of a career whose success will depend largely upon the performer's power of getting her audience in touch with her, with no barriers at all. The comfort that one has is that the artistic nature takes so kindly to the clapping of hands that it needs more than a few paragraphs to make it distasteful, and that no matter how some middle-aged person may prove to them how easily they may be misled by applause, one good double encore will drive all his croaking out of their heads.

So, let us not complain, only examine in a spirit of investigation just how far a young lady is justified in thinking she has a career before her because every time she has been on the program they have brought her back at least once, and twice the night she had the flowers.

People Applaud the Composition.

I believe most people in the average audience at an amateur concert applaud the composition rather than the performer; sometimes because they knew it before, sometimes because it appeals to the mood of the moment, often because it stirs and moves them, as I heard a girl say, "To think of all the noble things you want to do, and how mighty easy they seem at just that minute." When you are given applause for Traumerei, for example, you will have little change left after paying Schumann what you owe him. But you will probably not have so very much applause for Traumerei, or for compositions of a dreamy, pensive, meditative or soothing character. The better you play them the less your audience will really want to applaud. After

you have played Schumann's Slumber-Song, for instance, if you have played it very well they will prefer to keep still-possibly for fear of waking the haby. You will not have the quick-darting thunder that follows the close of Chopin's Polonaise Militaire, and will almost always follow it with an uncritical audience, however it may be rushed through It is music essentially exciting; its spirit communicates itself to the hearers; at the close they have to let off steam.

It is something like what experts say of stagedances where performers with dresses of the same design, but each line in a different color, dance on line by line. When the blue rank appears there are murmurs and movements of approval, so with the lilac, and green, and the other colors-until the red line comes on. Then instinctively everyone bursts into applause. It is not more beautiful or more pleasing, but more exciting. So Kamenoi Ostrow No. 22 is blue and a Rhapsodie Hongroise is red, in that sense; after one you applaud, although you had really rather not make a noise; after the other because you want to make some noise yourself. But you would be surprised to see how much the composition has to do with it, in the average audience, and how comparatively little the laborious excellence of the performance. Indeed, when it comes to applause, laborious excellence has little chance beside tempera-

The Personal Element.

Of course, at a pupils' concert, the personal element enters largely. When Mamie Smith plays at the teacher's concert, Mrs. Smith would be an unnatural mother if she did not really want Mamie to have the most applause of anybody, and to that end puts a little extra snap into the approval she manifests by the clapping of her hands-unless, indeed, modest pride forbids her applauding her own child at all. Indeed, Mamie Smith, if you only knew the proud delight that holds her hands tight-clasped, as her ecstatic senses drink in the applause that rolls bout her baby—if you only knew how your mother feels at this moment as you stand in the wings wondering if you will be wanted to come back and bow-you would practice a great deal better than you do, to ensure her more such foretastes of Heaven.

Mamie Smith, let us say, is a justly popular girl, and her friends are right in attending her teacher's concert and showing her by their conduct that they wish her well-but Mamie will not do herself justice if for this reason she believes herself more of a musician than the girl next on the program-a newcomer, let us say, with a piece unfamiliar, but played a great deal better than her predecessor's, as Mamie herself believed at the rehearsal, until this friendly double encore set her up on an unsafe eminence.

Friends are the most beautiful adjuncts of civilization, but they are not a good preparation for unfriendly audiences, and whereas almost all audiences at pupils' concerts are essentially friendly, the greater part of a regular concert-audience is at least critical, which means unfriendly, until by sheer force of power and personality you have won it and made yours.

If you ask almost anyone you know just why they applaud at a concert, as I have been doing for the past few weeks, and if they can be induced to tell the exact truth, you will find that the average auditor applauds mainly as an evidence of goodwill, and hence as much for encouragement as for approbation. He is as apt to help along a timid girl as to approve a proficient one. Indeed, I never heard such heartfelt, unanimous applause as that which comes when that rare but poignant tragedy of the program occurs-when someone forgets her piece. Into that awed and heartsick lience rushes the sound of sympathy, perhaps filling the gap until she can go on, perhaps covering the dreadful retreat to the wings-instant, honest, sincere. From a purely æsthetic standpoint it is quite undiscriminating, but it comes straight from the heart, and shows how tender the hearts of most of us are, if you get us summate greatness can bring this to pass.—Goethe. off guard.

Applause and Professional Performers.

Of course, all this applies mainly to students and the applause awarded them at amateur concerts, although in essence the same thing applies to any of us. But none of us like to look a gift encore in the mouth-called back three times, we are not going to sit down in the wings and analyze all the fun out of it. Sometimes, of course, it does hurt our feelings when some little thing we allowed to get on our recital program against our better judgment brings down the house. I suppose Paderewski was not always delighted when people in his earlier tours sometimes made more noise over his own Minuet than over the Waldstein Sonata. There must have been times when the strokes of their hands fell on him like a sort of æsthetic bastinado. But let us be honest, and own that applause in moderation suits us all very well; only let us consider the source sometimes, and see whether the clanning of two hundred possibly unmusical people last night is as trustworthy an estimate of your work as the talk you have with your teacher next morning, when he tells you what you had better work up before you play that piece again in public.

THE YOUNG ARTIST'S TREASURE BOX.

Aphorisms by Poets, Philosophers and Artists.

COLLECTED BY JOHANNES BRAHMS.

THE following aphorisms are taken from a collection made by Brahms in his early life. The original consists of three small manuscript books in the hand of the master himself, which are now in the possession of the Gesellschaft der Musikfreunde (Society of Music Friends), and Herr Max Kalbeck. in Vienna. They were arranged in a suitable order by Professor Carl Krebs and published in the fall of 1908, under the name of Des Jungen Kreislers Schatskastlein, by the Deutsche Brahms-Gesellschaft, in Berlin

Under the tone-art the sea of our heart surges like the ebb and flow of the tide under the influence of the moon.-Jean Paul.

A genius can be kindled only by another genius and the most easily by such a one who seems to have nature alone to thank for his endowments, one who does not shrink from the toil which the perfections of art demand.-Lessing.

We must be on our guard not to allow the spirit of a genius whom we love to become the flame which consumes us poor butterflies as we hover around it The shell murmurs of the waves even when far from the sea; so the soul of the true musician vibrates with music even when far from the waves

Everything changes, nothing dies. Loss becomes gain through transformation to greater beauty .-

Many live near the earth, some far from the earth, a few near the sun .- Jean Paul.

Intellect is a diamond that indisputably shines brighter when polished by wit, yet even unpolished it still remains a diamond.—Young.

Clear understanding mated with glowing fancy is the true, life-giving food of the soul .- Novalis. Tone seems nothing more than reflected motion

in the same sense that color is refracted light -Let the artist meet both criticism and the public with modesty, but let criticism be bold in meeting

the artist if he is not one who enlarges its artistic code.-Schiller (from his "Defense of the Critics"), One thing only on earth is better than a wifea mother.-Schefer (from his "Slave Trader").

Opinions are like clocks: no two agree, yet every

one thinks his own is correct.-Pobe. He who reckons his life as more than his art will never be an artist .- Neukomm (from Schumann's

Album). A true genius does sometimes rise by depending on the judgment of others, but as the consciousness of his native strength develops he soon learns to

dispense with this crutch.-Schiller,

To satisfy the public exhilarates mediocrity; it disgraces and dishonors genius.—Goethe.

God creates from nothing, we create from ruins! We must first be dashed to pieces before we know what we are and what we can do .- Crabbe.

To be free from censure is the lowest and the (Translated for THE ETUDE by F. S. Law.)

SOME SUGGESTIONS FOR YOUNG TEACHERS.

BY MRS. HERMANN KOTZSCHMAR.

A CERTAIN amount of technical ability is an absolute necessity to a piano student, and one of the greatest drawbacks in gaining a facile technie is the unfamiliarity of the average player with the piano keyhoard By this I mean that the majority of pupils are unable to play as readily on the black keys as on the white. Many teachers unwittingly foster this unfamiliarity by keeping pupils at work technically too long in the key of C only. This is wrong, and for these reasons: The black keys are more di Scult for the fingers to master on account of being so much narrower than the white keys, and also on account of the greater stretch required of the fingers owing to the space between the groups of two and three black keys. These securing obstacles can be overcome if practice is judiciously begun. Therefore, as soon as the hands take good playing position and the fingers have acquired some facility in up and down action, with ability to realize and play four normal touches, my experience has proved that ment and greater velocity can be gained by beginning, within a few months after private lessons have commenced, to transpose all technical exercises into the various major keys. This presupposes that the

Another argument in favor of change of keys is that variety stimulates the child's interest in technical work, and is also a factor in training the ear. The key of C remains the standard. Velocity is worked up in that key; but, at the same time, by child works into the inner consciousness an intimacy with the scales, chords, arpcggios and octaves, which later, when "pieces" are studied, will make the task of reading and memorizing much clearer and easier.

Lesson Cards.

The lesson card or book, upon which everything to be studied should be definitely written, with metronome time affixed for technical exercises and ctudes, should be used by every teacher. My preference is for the former, particularly with young children, as the hope of a "new card" stimulates to more earnest endeavor.

The "C card" naturally is used for several weeks; but the transition to the "G card" is not difficult when attention is called to the fact that there is only the difference of a single key between the keys of C and G; namely, F sharp. If the pupil had been carefully trained from the start to "keep the fingers closely and lovingly near the black keys-to show no partiality-to regard the black keys as dear friends as the white." F sharp will present no terror to the child's mind, and, when one black key is mastered, how beautifully and naturally follow a second, a third, till the whole five lie under the fingers as easily as five white keys!

On the "G card" (which is so designated at the top of the card), the C-scale record in quarters and eighths (later in sixtcenths) is faithfully kept-first, hands separately (II. S.), then hands together (H. T.)-and beneath is written the G-scale (H. S.)

One of the greatest problems confronting teacher and pupil alike in technical training is lack of timeone hour daily being the limit the child devotes to practicing, and one hour weekly the average lesson taken. With an intelligent, painstaking pupil during the first three months this amount of time may not seem inadequate, but working material increases so rapidly that the time allotted soon seems to be woefully insufficient, and it is only by judicious division of the time and concentrating wholly upon the more difficult exercises that results can be gained. Once it seemed to me an impossibility to accomplish anything with only sixty minutes a day devoted to piano practice; but long since the decision came that with one hour of intelligent, faithful work much could be done. The conscientious teacher strives to cover all the ground with the advancing pupiltechnic, etudes, sight reading, duet practice, memorizing, repertoire gained and maintained, not to mention musical history. It is under these strenuous demands that the systematic teacher alone is able to obtain satisfactory results.

At the top of each lesson card should be written, in characters that carry weight, "DEVOTE 20 MINUTES DAILY TO TECHNIC." Fifteen min-

THE ETUDE

utes is given to memorizing, which leaves twenty-five minutes for sight practicing of advanced lesson in etudes and pieces.

Learn the Minor Scales.

The one thing needful for pupils, and alas, for some teachers, to learn is to leave the easy, tried exercise, and put effort and time in what at first seems more difficult, for it will be found that the advance work involves the old. As an illustration, there are twelve major scales. Pupils are often kept on these for years, often to the exclusion of the minor seales. Why not reverse this, after the majors have been played for months? Give the melodic minor scales, and by so doing the majors arc included. Drill in recognizing the minor key is most essential. One of my favorite exercises is to have the pupil name all the keys and signatures of major and minor key circle. Very early the child should most closely and intimately associate the one signature with the major and minor keys. As soon as possible the two should be connected in the pupil's thought as being intimately related as father and

The study of intervals should be begun in class work and clearly grasped before the different triads in each key can be understood.

From the commencement of piano lessons the youngest pupil should realize that tone is the secret of beautiful playing, and that tone is produced by touch, and mastery must be gained over fingers, wrists and arms, so that they will be obedient to every demand, until, finally, at will, the young student can play wholly from the fingers, or with an elastic wrist movement, or a singing quality of tone produced by a combined arm, wrist and finger touch. When the pupil has absolute freedom in doing the above in the five points of technic in all the major and minor keys, surely the mastery of the keyboard is a possible attainment.

There is such a vast, fixed difference between playing and practicing, the meaning of which children and even older students do not begin to grasp, that more and more I realize the importance of emphasizing most emphatically the difference to the pupil. The one hour's daily practice should be sacred to practice. In that time old compositions, previously mastered, should not be played. Someone may exclaim: "What! give up old pieces that have been so long studied?" By no means. Keeping up a repertoire, thoroughly and instantly available, is my special hobby-but I do not believe it should be kept up in the practice hour. Here is where the mother's cooperation must be gained, and the mother who is zealous for her child's musical advancement will, at the very beginning of lessons, form the habit of asking the child to contribute to the evening's pleasure by playing a simple exercise well, possibly a few triads, later the "first piece," making the custom an established one until the young student looks forward to the evening hour when the family delight to listen and praise what she has assiduously practiced to play. In this way a repertoire is gained and kept without encroaching on the hour's valuable practice.

As in everything, so in teaching or studying music, system is of paramount importance. What is done in a hap-hazard fashion rarely accomplishes anything worth while. There must be a definite aim, a goal, before teacher and pupil. that the goal is by any means fixed, immovable-far, far from it. The goal in teaching and studying ever rises higher and higher, but the wise teacher only opens up to the pupil at the moment that which is within the present grasp. Mastering one difficulty clears the way for overcoming others, and the ascending path ever grows more beautiful and more

HOW SIR ARTHUR SULLIVAN WON A SCHOLARSHIP.

WHEN Sir Arthur Sullivan was fourteen years old, he competed for the scholarship founded in memory of Mendelssohn. The competition lay between the late Sir Joseph Barnby, the eldest of the candidates. and Sullivan, who was the youngest. "During all that June day," relates Sullivan, "the judges examined us, but, unable to decide, reserved their judgement until the morrow, when it was to be conveyed to us in writing. I spent the next day in a fever of expectation. No letter. At last, about four o'clock. rat-tat-tat, the postman's knock. 'A letter for Master Sullivan,' said the maid. I tore it open-I had

THE WILL AND EXPRESSION.

BY W. FRANCIS GATES.

Psychologists lay great stress on the necessity for action following an exercise of the will. To will means to make great or small resolves; to go no farther means these resolves amount to nothing. Worse than that, a continuation of this process results in a weakened mental fiber, in non-productive One may will to practice three hours a day, but unless that practice follows, what does the willing amount to? It is better to resolve to practice an hour and DO it than to promise three and do one. One has then kept faith with himself and can respect himself.

Hall says: "Action is imperatively necessary to period in life and modern educational thinkers are taking heed of this demand of nature. Musical nedagogy recognizes it in requiring more practical performance than of theoretical work. Youth requires an immediate goal; it must have something to work up to, something in sight. The whys and wherefores must be given in small doses, gradually enlarged with the pupil's age. The adult may have

Expression of a thought or precept is the price paid for retaining it. It is by the numerous examples in addition which we worked in our youth that we add with facility all the rest of our life. In other words, action impresses theory. To apply this principle, to thoroughly appreciate the rules of musical theory, one must put them into operation in composition; his pieces may not be worth hearing, but he will have a lively sense of the rules by which the great composers have worked. No one can thoroughly understand even simple music without following a course in composition. Goethe and Carlyle speak of "the religion of the deed," the essential necessity of putting into action what we know; here is its application in music.

A teacher must be able to answer questions promptly, concisely and clearly. If he can not, he is a failure. A child's first question is, "What is it for?" or simply, "Why?" Above all things, a child is practical. It does not care for rules or theories. is this for?" "Why am I to do that?" And it behooves the teacher to have a clear and sensible answer for the youngster's innate sense of action. Matthew Arnold said that conduct is three-fourths of life. With the child it is all of life. Theories and speculations come later.

Self-control, recognized by all, learned or otherwise, as essential to happiness and success, is based on the proper direction of the will. Lecky, a prominent psychologist, affirms: "Nothing which is learned in youth is so really valuable as the power and habit of self-restraint, of self-sacrifice, of energetic, continuous and concentrated effort." Apply this to the work of the music student if you will and see what it means. It simply includes all that counts for his success, save those faculties which must be God-given and inherited. It covers what he may make of himself. It means the proper use of the tools with which one is endowed. Beyond the matters of character and health, it brings the immediate successes in one's professional work

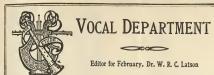
HELPFUL PARAGRAPHS FOR PIANO STUDENTS.

BY S. RIED SPENCER,

Unsteady or nervous playing is more hazardous where embellishments occur than anywhere else. Play the passage without the embellishment until it is perfect, and afterwards with it. These ornaments are inserted for the sake of enhancing the beauty, and if they cannot be free and spontaneous the effect would be much better if they were omitted.

Teachers should not expect too high a standard from young students or beginners, no matter how talented they may be. It is time wasted to keep a pupil at a simple piece until he plays it with the mature conception of his teacher. Let the standard be gradually raised for each piece and exercise in proportion to the advancement and age of the student. One step at a time will traverse any distance as certainly as one tremendous leap.

Put yourself in the pupil's place and you will have more sympathy and patience with his blunders and feeble gropings after an idea.



The voice Departing I for this month is with the work of the letter of Health Outlance. Next month we will present a removement by the Ending of Health Outlance. The letter of Health Outlance with the letter of Health Outland Healt

THE BASES OF FINE VOCAL TONE.

Some Fundamental Factors in the Production of the Artistic Singing Voice plished. with Physical Culture and Vocal Exercises for Practical Use.

BY W. R. C. LATSON, M.D.

VOCAL tone is a resultant. It is the last term of an equation. We say three plus two plus four equals nine; nine is the resultant. Three and two some years ago a seventeen-year-old and four are the factors. And so it is woman who possesses these factors will possess the resultant voice-just as surely as he who has three dollars and two dollars and four dollars will possess nine dollars.

Now, in the present writing it is my purpose to discuss, as briefly and as clearly as I can, what I have found to be the fundamental factors in the production of the artistic singing voicethe voice of such power, compass, strongly opposed to the match. quality, flexibility and control as to make possible the highest achievements of vocal art.

It seems superfluous to remark that she fainted. the foundation, the sine qua non, of artisequable quality on all the vowels and at any point within their compass? How many are there who look forward to their top notes with dread, instead of with joy as they should? How many are always sure of their voices? How many are there to whom the mere act of singing produces joy and exultation instead of a suggestion of effort and anxiety?

After a good many years of careful observation and examination covering and made her temporarily natural. all classes of singers, from stars of the made these investigations in the spirit urrected. of a scientific observer, not as a musi-

VOCAL TONE IS A MATTER OF PHYSIOLOGY

will my discoveries have a value of were up I investigated, and found that tainment of tone. their own? If I can shed a light on the man knew nothing of music, and this much befogged subject; if I can had never attempted to sing in his life. help the ambitious student to find the But he could lie down on the floor true path; if I can assist the practical or loll in an easy chair and produce singer to gain some needed and desired sounds-tones, if you please-that were requirements of vocal tone-if I can do of most singular purity, power and any of these things, the object of this sympathetic searching quality, bit of scribble will have been accom-

the most natural of all acts. This I time I had dreams of developing him. have proven to my own satisfaction by But his general lack of intelligence and typical.

UNCONSCIOUS TONE PRODUCTION.

There came under my observation girl of peculiarly spiritual and emowith the voice. Voice is the resultant tional temperament. She had sung the street pleading with her drunken of a number of factors. The man or only with others at school and church; husband in a tone so thrillingly pure, but finally, after much persuasion, she pathetic and penetrating that it would gained sufficient confidence to sing have made a world-wide reputation for some simple songs in a sweet, weak any actress possessing it. I have little voice when alone with me. On heard patients coming out of chloroone of these occasions she was in the form narcosis produce tones which, midst of a song when there was sud- save for lack of sustained pitch, had denly ushered into the room two most exquisite quality. callers-one a young man, whom she I mention these instances as a few of expected to marry and who had never the many which have convinced me heard her voice; the other his mother, that the production of the perfect aran autocratic old person, who was tistic tone is a natural process, an in- the pupil up, and the mere pose of the

crimsoned, her eyes widened. I said: am speaking of tone production-not was of itself enough to ensure power, "Go on, don't stop, go on," and con- of artistic singing. tinued playing. She swaved slightly. TONE THE FOUNDATION OF SINGING. but kept on until just at the last note

But the voice! The child's usual tic singing is the possession of tone. tone was pure, sweet and natural, but life are almost, without exception, de-Tone is the singer's instrument. With- during that song-it was another voice, structive of artistic expressivenessout it he can do nothing. The singer Power, depth, dramatic intensity, feellacking tone is like Sarasate without ing of heart-gripping quality-all were his violin, Paderewski without his key- there. At the end of the song was an board. And yet, how many singers optional high b which the child had possess tone? How many have full, never dreamed of taking. On this occasion she sarg it in a tone that was simply thrilling-and then fainted.

THE SECRET OF TONE.

What was the secret of this remarkable performance? Never before had she; and, sad to say, never since that mind, which is essential to the producday has this woman produced the true tone. Why on this occasion? Only because for the moment the intensity of her emotions, love, fear, anxiety, rubbed off the veneer of social restraint

This woman is not a singer; she prefirst magnitude down to children who, fers to be a good domestic wife and quite unsuspected by themselves, pos- mother. But we have often spoken of sessed voices of phenominal peculiari- that song, the song that was sung, as tics, I have formed a deliberate concep- she says, not by her, but by that other tion of the fundamental factors of true woman, "way down deep inside-" the vocal tone. I may remark that I have woman now dead, and never to be res-

of deep, rhythmical basso tones-

tones which suggested the times when bassos used to sing-tones recalling Galassi, Reichman and de Anna before his fall.

The man was simply a splendid nat-Tone production is a natural act- the requirements of decent life. For a end was-Ewigheit.

ABANDON TO DEEP FEELING MAKES TONE

stinctive act-not an artificial achieve- body, the carriage of the healthy, strong My little singer looked up, her face ment. It will be borne in mind that I and care-free young man or woman

CIVILIZED LIFE DESTROYS EXPRES-SIVENESS.

The habits of the so-called "civilized" particularly of vocal tone and dramatic power. Tight clothing, indoor living, errors of feeding, "correct" methods of speaking, standing, walking, or sitting, the little niceties of life. more than all else, behind all else, the mental and moral strain of conventional living-all these things combine to stiffen the muscles, to deflect the mentality and to render impossible that perfect, effortless coordination of the muscles with each other and with the tion of the perfect vocal tone.

Among the so-called "common people," the conditions of living are entirely different. They pay little or no attention to dress; they eat simple food, and they work, in fact almost live, out of doors. They do not feel the restraints imposed by ctiquette. There little or no mental or moral strain. Consequently we find among the peasrender possible the existence of people who shall possess the true tone.

And as a datum of observation we

of pure tone. Late one night, or, of modern times Mario was a tailor, rather early one morning, I was re- Campanini a blacksmith, Tamagno a turning from a professional call when car driver, Caruso a common soldier I was startled by hearing a succession And all who have had an opportunity of studying great singers at close range have noted their easy, graceful, erect carriage, their splendid health and their remarkable lack of restraint, physical and moral.

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This is not a coincidence; it is simply I followed the sound for two blocks a natural, an inevitable condition of and then found the singer. And the their vocal prowess. Among the "posinger was a short, stocky ruffian, lite" classes there is restraint; restraint grossly inebriated, who had fallen upon stiffens the muscles, exhausts the mind the back of his head on the sidewalk. and dwarfs the sympathies. These And the exquisite,, rhythmical tones things are unnatural, and so preclude were his deep-bodied drunken groans. I true tone, which is a natural act. For the reason that I look upon the was interested and informed myself Among the peasant class the life is subject from an unbiased standpoint concerning him. When his "ten days" more natural, and so permits the at-

THE SECRET OF THE OLD ITALIAN MASTERS.

And this principle accounts for the success of the old Italian masters. secret of the old Italian school," about which we hear so much prattle was not any particular ability possessed by the master, for he had none. He knew ural animal-too animalized to meet nothing whatever regarding the physiology of phonation. The average physician of to-day knows a thousand times more concerning the process of many tests. I may mention two as stability made this impossible, and his tone making. Nor was the "old Italian master" as good a musician as any one of thousands of present-day singers and singing masters.

The sccret of the old Italian masters I could enumerate a score of other was not in what they did, but in what instances. I have heard a woman on they had-in the material that they had. Imagine the young Italian man or girl, healthy, erect, deep-breasted, care-free, undebauched by restraints of conventional life-withal sympathetic and emotional. Such a young man or woman will be likely to develop a great voice-if they be let alone and allowed to sing as they want to. Such a boy may become a Campanini or a Caruso Such a girl will perhaps be a Tetrazzini

-if she be not "trained" too much. And when confronted by such a pupil what did the old master do? He stood resonance and compass of tone.

Well, the old master said to the pupil: "Chest up; smile—smile with the eves as well as with the lips; gently, gently, breath out your tone And that was all he did. The student

did the rest. And that is the great sccret of "the old Italian school."

THE MECHANICAL FOUNDATIONS OF TONE.

And now after these general remarks may proceed to discuss what I believe to be the foundational factors, mechanical and mental, of artistic tone

First of all what is the process by which tone is produced? To go into this question in extenso would be quite impossible within the limits of this article, in which my endeavor is to be practically helpful, rather than pedantically technical.

It has been clearly shown by Muckey Hallock and other investigators, both here and abroad, that the human vocal apparatus is, in a general way, analogous to a stringed instrument-a violin or a violoneello.

These investigators claim that tone is the result of an initial vibration of ant class just the conditions which the vocal cords such vibration being reinforced and amplified by the vibration of the air contained in certain hollow spaces situated in the throat and head. find that the greatest singers have most The pitch of the tone depends, they One more instance tending to show frequently been people of this class. I claim, upon the length, the tightness how utterly natural is the production may note that among the great tenors and the thickness of the vocal cords,

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First, by tightening it, as the violinist As I have tried to show, tone pro- down-bearing of the weight of the head, does in tuning up; second, by shortening duction is a natural act; and if natural neck and shoulders, which are directly it, as the violinist does when he slides conditions be obtained the tone will be above the chest, instead of being carhis finger along the string; third, by correct, making the string thinner. This prin- What are those conditions? First of of the correct body (see Fig. 5), ciple is utilized in all string instruments; all, there must be no interference with renders free uplifting and expansion for the base strings are the thicker the action of the tiny pair of muscles impossible without great muscular

body is a marvel of economy. And of all the so-called throat muscles. This this economy is nowhere, perhaps, more strikingly shown than in the vocal more strucingly smooth under mechanism. The vocal cords are at eavities. (See Figs. 1, 2, 3 and 4.) If the utmost only about four-fifths of an the cavities be disturbed in any way, if inch, 20-24 mm., in length. And in what one of them be too large and another way is the pitch raised? Do the vocal too small (see Figs. 3 and 4), then we sibly attain true tone no matter how cords become shorter or thinner or shall have defective tone. The ideal

A WORD ABOUT MECHANICAL DETAILS. Now, it is a pertinent fact that the PRACTICAL METHODS FOR DEVELOP-Just here it would be interesting resonance cavities are wide open only and profitable to describe the exquisite when the muscles are in a state of abarrangement of ligament, cartilage and solute rest. The entrance to the larg- true tone? To answer this question is advance, inhale slow, full, gentle breath, muscle by means of which the vocal muscle by means of which the vocal see Figs. 1, 2, 3 and 4), is without a trial that the simple methods sertion in the thyroid carriage to their controlled by means of the soft palate. I shall describe will be what I claim sertion in the thyroid cartilage to their posterior attachment at the vocal processes of the arytenoid cartilages, are so manipulated by the rotation of the arytenoid cartilages, acted upon by the slightest tension. the thyro-arytenoid muscles, that they

tighter for an article which aims to be practically helpful. Enough to say that the pitch of the vocal cords is raised by all three methods, the cords becoming shorter, tighter and thinner as the What we want are the facts. And arvtenoid muscles.

come at once shorter, thinner and

a couple of feet wide-the 'cello.

PITCH.

But there are other investigators who find that pitch depends upon the shape and size of the cavities in the head and throat. Miller, Wangemann and many others demonstrate this with the utmos finality. And they are also right. Still others have held that the force of the air blast thrown upon the vocal cords has an influence upon the tone. And they too, are right.

All three explanations are true, but no one of the three is the whole truth. A few minutes' experiment with a bit of elastic, a few bottles of varying size and shape, and a penny whistle will demonstrate that pitch is determined by all three factors-the length, thickness and tension of the string, the have conditions, mechanical and physio-

which control the cords; that is to effort. Again I would call attention to In the matter of space the human say, there must be absolute passivity the position of the diaphragm. In the is the "relaxed throat" upon which the and the diaphragm has a firm support

> position for tone is that in which all the cavities are open.

> door opening downward-falling by its own weight when let alone, but instantly pulled up and shut tightly by

The third great factor in tone production is the breath. Now, there are But all this is rather too technical innumerable theories about breathing. little good-much harm,

CORRECT BREATHING IS SIMPLE,

tating cartilages, the arytenoids, are the fact about breathing is very simple. pulled on their pivot by the thyro- It is just this: If the singer stand correctly with the weight forward, the It is only to this wonderfully eco- chest uplifted and expanded (not nomical arrangement that the tiny vocal strained); if he have a body so trained apparatus of the human being can and built up that he can hold this posiproduce a scale which man can approxi- tion habitually without strain; if he be mate only with a clumsy and cumber- free from tight clothing-then the some machine four or five feet long and breathing will inevitably be correct. A moment's observation of great vocal artists will prove that they are remark-OTHER FACTORS IN RAISING THE able for erect carriage and expanded chests; to this rule there are, and can be, no exceptions.

> How many vocal students stand correctly-stand as shown in Fig. 5? Very few. As a matter of strict in-vestigation I can state that not one in twenty-five vocal students stands or moves correctly. Standing in the pose shown in Fig. 5 the trunk is free to expand as it should in every direction,



DIAGRAM SHOWING PRINCIPAL RESONANCE CAVITIES.

a. Nano-pharyn: b. Buced. Critir of ... that of rathing the state and hearing of months; it will be not one of months; it will be not one of the controllation from the most harriers about the controllation from the most harriers about 50 ft he moschinary from behird? d. died with almorabile bewerd togene Pir, sharrier, c. p. M. I shows correct notition paints almost shutting off the maso-pharynx, for prod tone, Fig. 2 shows a common fault (lower) the maso-pharynx.

The weight of the body is thrown backward, the chest is lowered and colried behind it, as shown in the diagram correct figure the trunk is expanded, for its activities. In the ordinary pose, Second, we must have wide-open however (see Fig. 6), the diaphragm is entirely unable to do its work. A student who stands incorrectly cannot pos much or how good "vocal teaching he may get.

ING TONE.

Now what shall we do to develop the The soft palate is like a tiny trap- that is difficult, If the foregoing frag-



shown in Fig. 5 the frunk is free to expand as it should in every direction, and the diaphragm is so placed as to be described by the solution of the diaphragm is so placed as to be described of standing. In the correct pose able to perform its indispensable part in breath expulsion and control.

INCORRECT POSITION AND INCORRECT POSITION AND

F1G. 6.

F1G. 5.

mentary statements have won your confidence, and you will for two months drop every other form of vocal study and devote yourself exclusively to these methods, the results will surprise and delight you.

The first requirement for tone is an erect, balanced body. The second is wide-open resonance cavities. The third is entire relaxation of all the muscles so far as conscious action is

concerned.

Now, the correct standing position may in every case be gained by the patient practice of the following simple exercises.



EXERCISE No. 1.

Standing easily, right foot slightly in at the same time throwing the head upward and backward, lifting the hands, palms upward, until the arms are extended at the sides. (See Fig. 7.) Now, still holding the breath, stretch the body in every direction, but especially upward, lifting chest, shoulders and head as high as possible. After a few moments of firm stretching, relax the muscles, exhale the breath and return to position. Same with left foot in ad-

vance. This exercise develops every muscle in the body, increases the chest capac ity and forces the student to assume the position shown in Fig. 5.

EXERCISE No. 2.

Standing in same position, take breath as before throw back the head and raise the arms straight upward, toward the ceiling. After a few moments of firm stretching, relax the muscles exhale the breath and return to posi-

EXERCISE No. 3.

Still with feet in same position, inhale breath freely and rapidly, at the same time throwing the head back and swinging the arms easily up toward the ceiling. (See Fig. 8.) Then, without holding, exhale the breath; while you drop the head, bend the body and swing the arms downward. (See Fig. 9.)

This exercise should be done with an



of all the arts the art of mov ing the body with ease.

stimulates the

vital organ. It

increases the

size and, what

is more impor

tapt, the flex

bility, of the

chest walls

and helps to

teach that

THE ETUDE

done properly this exercise will cause Stand easily, feet slightly apart. Now all the resonance cavities to open, as

EXERCISE No. 4.

Fig. o.

from one leg to the other. (See Fig.

The object of this exercise is mainly

to develop ease and muscular relax-

EXERCISE No. 5.

Walk up and down the room with ex-

is to go through the exercise with the

The first point is to get the resonance

Stand easily, all muscles relaxed. Let

the jaw fall, opening the mouth widely,

and assuming a vacant, relaxed expres-

sion of face. Now inhale small, gentle

breath, and exhale same, allowing it to

pass out through both nose and mouth.

Fig. 10.

inger as the breath is exhaled.

EXERCISE No. 6.

it most easily is to do it best

least possible effort.

ation. Exactly how you do it matters

begin to turn the body as on a pivot, shown in Fig. 1. allowing the arms to swing as they will, Where the voice is hard, thin and and the weight of the body to sway hollow the best exercise is often that of merely humming as gently as posgentle hum the position of the organs is necessarily the correct one for tone. In this exercise there is but one point

> fort, you can hum. After some practice on the hum try combining it with the closed vowels, "oo" and "ee" ("m-oo" and "m-ee"), being careful not to change the quality of the tone in passing from the hum to the vowel. Next, when you feel that you can pass from the "m" to the closed vowel without disturbing the position of the vocal organs back of the lips, sing a little figure on the vowel, keeping it faint as possible.

to be worked for-ease. Don't listen to

the hum. If you do you will begin to

"make tones." Just try to see how softly and gently, with how little ef-

Finally, try to combine the open vowels, "ah" and "aw" with the soft hum ("m-ah" and "ma-aw"). As stated above, the vocal position during the hum is the correct one for tone, and by combining the vowel sounds with this the throat will gradually learn to remain passive during tone production.

little, so long as you do it with the The difficult point in these exercises least possible outlay of effort. To do is the passage from the hum to the vowel sound. As the mouth opens to form the vowel sound "ee," "oo," "aw" or "ah" the whole vocal position is in singing the French language! It is aggerated limpness, imitating the gait apt to be deranged. This can be preor fatigue. Here, again, the one object ness.

Another valuable exercise is the following: Walk easily up and down the of the gravest offenses against art. One room, as directed in Exercise No. 5. of the things a singer should do is to cavities open. For this purpose the fol- Use only enough muscular force to soften the nasal sounds and not to lowing simple exercises are invaluable; preserve the equilibrium, Now, relax- make them more pronounced than ing also the muscles of the face and necessary. There are singers who, in throat, hum very gently a scale or arpeggio in the middle of the voice. Be careful not to listen to the voice. Don't are part of the French language, I think try to "make tones." That is just what it wrong to omit them, and, as I said, you must not do. Try, rather, to see I pronounce them softened. how gently, how easily you can hum. The difficulty, and the only difficulty, in this exercise is the tendency to throat action, especially on the higher notes. Guard against this by humming the upthat the one object of these exercises is to eliminate effort.

Finally, moving about in the same manner of exaggerated relaxation, sing terpretation if that be the level of the softly the words of some simple song, thinking only of ease and flexibility.

To conclude these fragmentary remarks let me reiterate that in the production of the normal tone no muscular effort is necessary. Faults of voice are due to deformity, to catarrh, or to false muscular contractions. The first torily. As I said, the song takes on the cause is rarer, the second (catarrh) character of the singer. may in every case be removed by proper treatment; the third (faulty muscular contraction) may be eradicated by the patient practice of the methods herein discussed. The effortless tone should be the ideal. The great tone is great, not because of what the singer does, but because of what he does not do.

The views herein advanced are based upon scientific research. To many these style. For this reason I often, in sing-You can test this by occasionally stop- views will seem radical. I believe, ing in a concert, choose songs which ping the nostrils with the thumb and however, I am safe in stating that in every case in which the voice is sub-After some practice you may add to jected to treatment, according to the instance, in a recital which I shall the outgoing breath a very gentle moan principles laid down in this chapter, shortly give in Boston, I shall sing two or groan. The breath must come faults will be mitigated and good qualthrough both nose and mouth. When ities added,

HINTS FOR YOUNG SINGERS.

BY POL PLANCON.

"In my opinion, it is impossible to learn diction in any language, French. sigle, first on a monotone, then grad-ually in little figures, and finally on the melodies of simple tunes. In a soft, tion one may improve it, but one cannot develop that which is not there. For myself, I have never made any studies in French diction, which, I know, is the rare exception, for most singers have. But I have always kept in mind that advice which Gounod gave me, advice that may well be repeated: Forget very old French songs you will find that may wen or color, speak your lovely examples admirably fitted for words and think of what you are sing-use in recital programs in the works of ing, and the voice will come with the Grétry and Rameau."-Music. expression of the words.'

"In singing think as much of the words as of the music. But the great ers make the best speakers. George Sand sire is to emit the note instead of the medium of expression .- Sir Morell Maword. "In studying a song I always begin

The picture must be painted in the fully working at each separate phrase until it is finished in a way that I feel I cannot improve upon it. "In French there are so many nasal

sounds, on, an, en, and the like, that if leen Rogers, the emission and enunciation are faulty readily become exaggerations. And how prone young singers of every na-tionality are to this nasal exaggeration something that needs preeminently to aggerated impness, imitating the gair of one greatly relaxed from weakness of one greatly relaxed from weakness of one greatly relaxed from weakness of the tone, but of the language. Exaggeration in any direction is one

"The selection of songs by the singer depends upon the matter of education and the development of the mind. A singer without true refinement and distinction can never properly interpret a per notes very gently, remembering song demanding both. And, believe me the character of every singer is shown distinctly in his song. The most beauti ful songs will become common in insinger. A beautiful voice and beautiful enunciation is not all that is necessary. Many there are who may possess these qualities in eminent degree, but who are surpassed by others having these same qualities less fully developed, and who sing, nevertheless, far more satisfac-

> "First of all, in interpretation the sentiment and power of expression must be regarded. Up to a certain point the individuality of the singer must be considered in the selection of the song. But we must also select songs that do not accord with our own temperament, otherwise we shall be in danger of getting into a groove. It is very necessary to sing songs of every I know I do less well than others in order to give the public variety. For or three songs which are not wholly in my style, and which, I fear, I shall not

shall take them to broaden my sphere. "Among the modern French composers' work you will find many beautiful songs. Saint-Saens, Massenet, Benjamin Godard, Augusta, Holmés, Délibes, Gabriel Faure, Paul Vidal, Bemberg, Gastin Paulin, all have written beautiful melodies.

do so well as I do other things; but I

"The music of the younger French composers is less simple. It is very difficult indeed; and the trouble is that no effect upon the public. But, as 1 said, I am an older singer, and, therefore, I like the older songs. In the

It does not follow from this that singmajority are more occupied with the has remarked that the singer can speak music than with the words. Their dekenzie.

with the words, getting the sense of ALL the applause of the world cannot them thoroughly fixed in my mind. repay me for the sacrifice I made for art. and no applause in the world is able to beimagination before you can paint it in guile me for the dissatisfaction I feel over tone. Then I sing the music over, and later both music and words, thought-

> Singing is an expression of the emotions and not of the intellect; or of the soul and not of the mind .- Clara Kath-

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Voice Culture The Art of Singing



Of Interest to Vocal Students one-Placing and Voice-Development antical store to publisher, all the control of the



ORGAN DEPARTMENT

Edited by Dr. Gerritt Smith

The Organ Department for March will be composed of articles of particular interest

to their studies. I may remark, in pass-

ing, that the importance of the pedagogic

German school in pedaling with alterna-

tive feet is, as a matter of foundation

technic, of the utmost value, and serves

reason, which, while it may not serve as

In this case I believe we must assume

pedals of past generations (I am not re-

One or two important rules may be

This is, I am sorry to say, the French

THE PEDAL SCALES.

If the ankle has been rendered flexible

by proper exercises, it will be the easiest

and most grateful thing imaginable to

play the series of three white notes, which

This article is supposed to deal merely

foot, always beginning with the toe.

an excuse, is yet worthy of notice,

mode of attack.

THE ART OF PEDALING.

BY GERRIT SMITH

First and foremost in importance is about the same intention in regard to the the player's position on the bench, "How pedal as Mason's two-finger exercises do to Sit." The principles hereafter laid with the plane, viz., independence and down refer to the parallel pedal board control of individual members. He who as being the one most commonly in can play the C major scale with alternate toes, and can also divide the same into

When the middle C of the pedals lies screen notes for each foot, is well on directly below the middle C of the manuals, as is generally the case, the proper homocopathy and allopathy—do not use position on the bench is about in a line too much of either! with, or a trifle above, the next note D. The pedals are played in two ways, by

The reason for this is obvious. The the toe (i. e., ball of foot) or by the scale pedaling. exact middle of a pedal board which has heel. The heel should never be used for exact middle of a peda board which we here, the neer should be the average and ordinary (, C, C, to F is midway between middle D and E. This The French school, however, starting position, moreover, naturally brings the with Lemmens and including the illusposition, indrewed, hardrany with tellinions and right too to the open space between E flat trious Guilmant, use this pernicious fight for to the open space of the control of the open space of th wherever they occur in the scale, arc keys with the fist or playing without using geographical landmarks or oases for the thumbs. benefit of all pedestrians over the long In every custom there is an underlying

The middle octave of pedals, i. e., white notes G to G, will then be naturally and equally divided between the two feet, say four notes to each foot. This, as we shall see later, is a hasis for the con-ferring to the players' legs), which has

The next step is to attain a position suggested the necessity of such a fierce where the body may be in readiness for everything required of it.

Place the bench so that the soles of the safely followed: Two consecutive notes should not be played by the toe of one fect may come naturally on the white pedals about one inch to one and one-half inch back from the raised notes, the legs being perpendicular from the knees shown later on, the pedal scales admit of down. If the heels do not touch easily, a simple and reasonable pedaling without the use of the slide, which later can The proper average height of the bench be successfully accomplished, only on a

from the white pedals should be about perfectly-constructed, smooth pedaled 211/2 inches. In this connection I would organ, or on one with which the player strenuously urge the propriety of having is perfectly familiar. It is a trick to be benches made of movable height, like the sparingly used like the glissando on the bars in a gymnasium. Many is the time piano. I have sat on the bench of some long-legged organist and have been unable to method, and to a great extent the English touch bottom with my heels. Under such method, but it is nevertheless almost as conditions, octave playing is quite out of bad and unnecessary as the fault last men-

Next, swing the legs in each direction Sir John Stainer strenuously forbids. as if the body were on a pivot, and sit far enough forward to allow free play thus preventing the side of the leg from striking against the bench when playing

ACTION OF THE FEET.

The action of the foot in playing is like that of the hand from the joint. The weight of the leg should never be with some preliminary suggestions of

used in pressing down the pedal keys; procedure and does not intend to cover W. T. Best. only such force should be used as can the ground of more advanced work, be obtained from the free action of the such as scale playing. If, however, the ankle has been rendered flexible by There can be no rapid pedaling until the proper exercises, it will be the easiest

joint is perfectly free, both in perpen- and most grateful thing imaginable to dicular and lateral movement. To se- play the series of three white notes. cure this, flexibility should as far as pos- which lie naturally in proper range, G.E.Lake. sible be the aim of all preliminary studies. with one foot, usually beginning with

I have found dancing to be a most ex- the toe. cellent training for the development of The first three notes which seem to facility and intelligence in the feet, and suggest themselves would be middle I should always suggest it to young peo- C, D, E, played with the right foot. ple as being a pleasant and instructive aid Next comes the group G, A, B, with the

shall now have formed the G scale. other sensible mode of pedaling this scale. In the same manner let us examine the related scale of F, the left foot takes the notes F, G, A. Next we must have the right toe on B flat, then the left toe on C, then the last three noes, D. E. F. with the right foot.

This gives us a definite form of "naturalness," so to speak, upon which to proceed. We might lay down this commonsense rule: Go only so far with one foot as you reasonably may. In rapid playing, three notes should be a limit, except in some chromatic

Such an insertion or attack of the heel as given below is, both from prin-ciples of logic and facility, entirely reprehensible and unjustifiable—and yet it is used by some excellent players, being adopted by them, I suppose, from traditional methods. I can assume no other reason for its contin-

In some future article I may enlarge upon a definite and practical form of

A PROPER SYSTEM OF MARKING PEDALING.

The systems of pedal marking have for years been so varied, and are now reaching such a multiplicity of forms that they threaten before long to become a very Babel of signs. To illustrate this point, let us examine some sixteen different methods of signs which may be found employed by German method.

prominent writers. Suppose we had one-quarter as many different fingerings for the hands! To my knowledge, we have but two, and

even those antagonize each other AMERICAN PEDAT, MARKINGS

Note,-These signs when written above the line refer to the right foot, when written below to left foot. Eugene Thayer,) A o (written above= R foot

Dudley Buck (v o) written below= L foot.

An= R foot. VU = L foot. may be written above or below

Clarence Eddy. Vo = R foot A O == T. foot

A. G. Emerick. Au = R foot,

tioned (the attack by heel), which latter John Zundel

L = L toe. R = R toe. Lh = L heel. Rh = R heel.

ENGLISH PEDAL MARKING.

naturally lie in proper range, with one Sir John Stainer. Ao R toe R heel, △ o Ltoe Lheel. F scale RL

h h R = Right toe except when h is placed underneath. This necessitates two signs for each heel

V o 1

GERMAN PEDAL MARKING

Julius Schneider.

left foot. By placing the left toe over on F sharp and the right toe on G, we J. Rheinberger. }1. r. ______r. This has the objection that another It seems impossible to think of any sign must be added (o=heel) to show whether toe or heel is meant.

t = tor. h = neel.

Heinrich Riemann. Toe Heel A U n = ball of foot. Marked 1 or r as required.

Dr. Hugo Riemann. vu=R foot. A U - T. foot

This is the opposite of S. P. Warren's mathod

Dr. Riemann, in his "Technical Studies," uses twenty different pedal signs to explain different combinations.

Friedrich Schneider. L foot = 1. R foot = 2

Heel - o This is an approach to the proper method, but it is deceptive because not telling which heel is meant.

EPENCH PEDAL MAPKING

J. Lemmens, T. H. = Right foot,

T H - Left foot

DUTCH DEDAT MARKINGS

Simply 1. r., same as the ordinary

SUGGESTED METHOD

 $\mathbf{I} = \mathbf{L} \, \mathbf{Toe}$ 2 = R Toe Gerrit Smith a= Either Heel

I am not about to suggest a new method, but I propose to advocate this as best, being the simple and reasonable use of numerals.

There are several reasons why this is the best existing method. I. It is clear, concise, easy to be read

or learned. 2. It has the distinct advantage over other signs of permitting the numbers

to be written anywhere, above, below, or at the side, without obliging one to squeeze them in where there is often no space. 3. Ordinary marks are confusing as

being of so many varieties and so

4. There are but three signs to be memorized or observed.

5. There is but one sign for the heel. Two are unnecessary and superfluous. For further simplification of clearness

in marking, I advocate the use of the brackets These are employed as below: FGABCDEF

Or, better still, the numbers, in such apparent instances as this, may be entirely omitted.

With proper attention to the practical foundation of scale playing, on the lines above mentioned, the student will, with slight exceptions, be able to think out for himself the natural pedaling, and marking will become, as it should. almost superfluous.

The player who can take up "Buck's Pedal Studies," followed by S. P. Warren's edition of "Julius Schneider's Studies," and the Taylor Studies of the Studies Studies," and then Lemmen's "Pedal

School," and after that Friedrich he is at once accused of playing Schneider's "School," without becom- "Bach," It reminds me of a conversaing a fit candidate for the asylum for tion which is said to have taken place decayed musicians, is greatly to be between two colored men who were

"organized," nations, and it would be of money. One day it's a quarter; next

A WORD OF EXCUSE FOR THE ain't never give 'er none yet." ORGANIST

BY E. L. ASHFORD.

It is not worth while to deny the fact ever with dry theology, and wet utter-He admitted that he was the victim of a pipe organ, and the music committee take the blowing of the bellows. When suggestion .- The Choir Leader. the subject was broached to him, he demurred, saying he ought to have his wages increased if he pumped the organ "But" said the chairman. "it won't take up any extra time: you see you have to be here to open and close the church, anyway." "Yes, sir, hi know that; but if hi pump the organ hi shall 'ave to stay in for the sermon, and that's worth something." I am hanny to state that the minister's sense of justice was so keen (not to mention his sense of humor) that he recom-

mended a raise in the sexton's wages. Why is it that the critics are always giving the organists such frightful whacks? In the first place, the average organist is so poorly paid for his services that he can afford neither lessons nor time for sufficient practice to make his work up to the mark. Under these conditions, we must not expect too much. In this "vale of tears" we do not always get what we pay for; but we never get anything worth while that

we do not pay for. In many choirs some favorite soloist is paid as much again as the hardworking organist. This is surely a p. 103) (Breitkopf & Hartel, vol. 2, p. poor way to encourage musicianly at- 32). tainment, and in the majority of cases is positively unjust. And that reminds me that there is a lot of "Jewing down" done in the way of engaging choir vol. 8, p. talent. It seems a pity that "the trail 6, p. 15). of the serpent (\$) should be over it all." But, having secured your organist and Fugue), J. F. Bridge (Novello & than three parts. for the least possible salary, why ex- Co.). pect the greatest amount of good work 5. Concerto in F, No. 4 (last movehe plays bright, cheerful postludes that are simple in form and easily understood, some one will accuse him of Hartel). playing "rag-time." If, on the other hand, he selects music written in true organ style, there is some one ready to suggest that "it's a pity he couldn't play something that has a tune to it!" some wiseacre declares he is playing Ltd., No. 5).

"Bach Fugues." Do the people who talk in this strain know how difficult it is to play these much-abused musical numbers? The 2. To play from a Vocal Score in trouble in the control of th to play a fugal number of any sort, an F clef.

admired.

Minumbers are a universal language in civilized, or, what is the same thing, beatinest woman I ever saw fo' wantin' "organized," mations, and it would be on money. One cany us a quastes, inmineral benefit to have this one simple
system, just as we now have one system
dollah. She's everlastingly pesterin 'me
fingering by numbers (to which this
'goodness does she do with so much
money?" "Shucks, I can't tell you; I
money?" "Shucks, I can't tell you; I
money?" "Shucks, I can't tell you; I

The organist is only human, and often attends to his church duties simply because he feels that he must be at his post, no matter what aches or pains he is contending with. Again, he may that there are many indifferent organists have the misfortune to be associated plying their calling, and that some are with singers who are a weariness to even worse than indifferent. But is the flesh, and who irritate him in a this not the case in other professions thousand and one little ways that are as well as that of music? When it likely to prove a detriment to his playcomes to that, many of us have been ing. I grant you he often does things obliged to listen, Sunday after Sunday, to try one's nerves, but let us not be to an indifferent minister brimming too hard on him, for undoubtedly he "has troubles of his own." To be a ly incapable of holding the attention of successful organist and choir leader rehis weary congregation. In this con- quires that one should not only be a nection, I am reminded of a good story good musician, but also a wise general told me by a Presbyterian minister, and clever diplomat. These rare accomplishments are not very often comthe joke, but said it was too good to bined in the same personality, consekeep. His congregation had purchased quently we must make the best of the material at hand, and try to improve i decided that the sexton must under- by discreet encouragement and kindly

A TEST FOR ORGANISTS

In order that American organists may know what the examination requirements leading to the diploma of associate of the Royal College of Organists of England are we present the following list of questions which are those given at the January examination of this year. REGULATIONS FOR THE EXAMINATION

FOR THE DIPLOMA OF ASSOCIATE. ORGAN TESTS:

1. To play any portion or all (as the Examiners may desire) of one of the following compositions, the selection of the piece to be made by the candidate:— I, Fugue in G minor, J. S. Bach (Peters, vol. 4, No. 7) (Novello & Co., Book 3, p. 84) (Augener & Co., vol. 6,

vol. 4, p. 72). 2. Fugue in D minor, J. S. Bach (Peters, vol. 3, p. 43) (Novello & Co., Book 9, p. 151) (Augener & Co., vol. 2,

3. Sonata No. 1 (first movement). . S. Bach (Peters, vol. 1, p. 2) (Novello & Co., Book 4, p. 88) (Augener & Co., vol. 8, p. 506) (Breitkopf & Härtel, vol.

from him, and why subject him to a running fire of adverse criticism? If only (Novello & Co., p. 73).

Handel, W. T. Best's Edition only (Novello & Co., p. 73). movement), J. Lyon (Breitkopf &

7. Prelude and Fugue in C minor, No. 1. Mendelssohn.

8. Sonata in A minor, Op. 98 (first movement), Rheinberger.

10. Finale alla Marcia, J. Stainer.

trouble is, that if an organist ventures four parts, written in three G clefs, and

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3. To transpose a Hymn Tune into a key specified by the Examiners. 4. To accompany voices singing given Canticle or Psalm (the candidate

may choose between a given Anglican LITERARY TEST:

chant or Gregorian tone).

To write a short essay of about 200 words, as a test not only of knowledge of the subject, but also of the possession of ordinary literary ability. The subject of the essay will be taken from "Studies in Modern Music." Ist series. W. H. Hadow, M.A.

THEORETICAL TESTS:

I. Ear Test. To write down an Ear Test (of which the key will be announced, and the Tonic chord struck). This test may consist of either (a) the melody of a single chant, or (b) a No. 26, p. 406) (Breitkopf & Härtel, simple diatonic melody of about eight notes, and will be played over three times

2. Harmony Tests. (a) To harmonize a given Melody. (b) To harmonize a Figured Bass. (c) To analyze Harmonical Progressions. (d) To write passages of Harmony containing specified Chords or Modulations,

3. Counterpoint Tests. To write Simple Counterpoint in not more than 4. Sonata in D minor (Introduction four parts, and Combined in not more

4. Fugue Answers. To give the cor rect answer to a given Fugue subject, and add to the answer a counter-subject, which need not be in double counterpoint,

5. General Knowledge. The candidate will be tested by questions on the general structure of the Organ; on the combination and contrasting of the various registers; on the chief causes of Casual Derangements of Organ 9. Con moto moderato (en forme Mechanism; on Form (or plan) in Mu-When there is nothing else to be said, d'Ouverture), Smart (E. Ashdown, sical Composition; on the Orchestra: on Musical History; on Harmony, Acoustics, Analysis, Choir Training, General Musical Knowledge, and also on the Art of Teaching in its application to those subjects which belong to the province of the Organist and Choir-

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Violin Department

ROBERT BRAINE, - Editor

PERFORMERS.

Or the large number of violinists studying for the profession, and the still larger number of violin amateurs, who study without the intention of depending on the violin for a livelihood, but who, in many instances, finally drift into professional work, only a very few can hope to depend on solo work exclusively

So great are the demands of the present day concert stage on the violinist in the way of great technic and musical genius that a violin soloist must be one picked out of ten thousand to hope to earn his bread with solo work alone. For the rest, teaching and orchestral playing, with an occasional solo engagement, are all that is left.

The theatre and opera orchestra give employment to thousands of violinists in the United States, and although the salaries paid are not high in themselves. except in the case of grand opera engagements, yet the player, unless the rehearsals are very frequent and onerous, which only happens in the case of graud opera, is left with much time on his hands which he can devote to teaching, writing and arranging music, and to a great variety of other pursuits, and in this way doubling his

Many of the theatrical musicians in the larger cities keep small stores and fill a great variety of positions apart age theatrical musician must be on \$2.00. duty at the theatre from 8 P. M. to 10.45 P. M. with a rehearsal on Monday morning and a matinee on Saturday, and sometimes on Wednesday. In some cities there are Sunday performances also. It will be seen that the part of the day to devote to other pursuits. In theatres where daily matinees are given he is not able to do much outside work, but the pay is, of course, higher. The grand opera musician is obliged to attend so many rehearsals and the double work of rehearsal and performance is so onerous and taxing strength to devote to anything but the

Every violinist and student is interested in prices. He is anxious to night, \$5.00. know what he can expect for his work in the way of compensation.

In order to give American violinists and students an idea of the salaries paid for opera and theatrical orchestral work I have prepared three tables giving the prices paid, according to the scale of the American Federation of Musicians, in New York City, in Cincinnati, and in several smaller cities The New York City prices give an idea ganzas and spectacular productions, of those ruling in the largest Eastern musical comedies, and all other productions, where stands, not less than eleven performances, per performance, per performances, per American cities, the second, that of tions which cannot be strictly classified formances, per performance, Cincinnati, giving us the approximate as dramatic or variety performances single performances \$2.00, including prices in cities of from 200,000 to 500,- and announced as such, for six evening rehearsal. 000, and the third of the smaller cities.

American Federation of Musicians, of which there are several hundred \$2.00.

THE INCOME OF ORCHESTRA scattered all over the United States later than 3 a. m., \$8.00. and Canada. Each of these locals is free to make its own prices. \$1.00.
and they vary greatly in different parts
The Cincinnati price list differs someof the country. The prices quoted are what from that of New York city. The strictly adhered to and any violation following extracts from its price list of the price list is followed by a heavy will give an idea of prevailing prices:

> The following prices are taken from the thearrieal section of the price list Six performances and one matinee, of the New York City local, American per week, \$35.00; each additional per-Federation of Musicians:

Operas.

more weeks of not more than five performances per week, the salary shall \$7.00. he per week \$25.00

does not exceed \$2, for not more than seven performances, per week, \$28.00. Each additional performance, pro

If less than one week, for every performance, including one rehearsal for each opera, per man, \$8.00. Every additional rehearsal, per man,

All evening rehearsals the same price as performances.

Every extra musician engaged in the orchestra shall receive for each perach opera, \$7.00.

For extra musicians required on the \$10. stage, including one rehearsal, per man, into different classes, each class hav-

Theatres

one week's engagement or longer, per

For nine performances, weekly, twelve performances \$21.00; ten performances, weekly, \$22.00; \$40.00 for the leader. eleven performances, weekly, \$23.00; thirteen performances, weekly, \$26.00; ances the price is much higher. fourteen performances, weekly, \$28.00.

Sunday evening concerts, \$5.00. Leader to receive at least double. as performances. Rehearsals not to ex-

Single theatrical or miscellaneous

previous to the overture, for one hour or fractional part thereof, each perform- than an opportunity to see the perform-

ganzas, Burlesques, and Spectacular Productions.

performances and one matinee and not The prices given are those fixed by more than two rehearsals, the salary week, \$20.00.

and not more than six evening performentation ances and one matinee (extra matinees pro rata), per man, per week, \$21.00. Single performances, including re- connected with his position, notify the Each additional rehearsal, per man, pay the men, etc. hearsal, \$6,00.

Promenade concerts after the evening performances, to terminate not later than 12 midnight, to be paid extra,

per week, \$5.00. All Sunday performances, extra, \$5.00. Single performances with dances after the performance, not terminating

Each additional hour extra, per man,

Grand Opera.

Six performances and one matinee, formance, \$5.00; single performance with one daytime rehearsal, \$7.00; night rehearsal, \$3.00; extra day rehearsal, Italian, German, English and French \$2,00; substitute or extra musician withopera; a season to consist of one or out rehearsal, \$5.00; substitute or extra musician with one daytime rehearsal,

Rehearsals not to exceed three hours; Where the price of the choicest seat each additional hour, \$1.00. Musician on stage by the week, per performance, \$4.00.

Grand opera at summer resorts, not less than five performances, per week, \$20,00; leader, per week, \$40.00.

Operettas, opera bouffe, etc., six performances with one matinee per man per week, \$21.00; single and extra performances, \$3,00.

Opera or operetta given by opera school of music, as a violin student cas school, \$5.00; day rehearsal, \$2.00; might rehearsal, \$3.00. Operetta (amateur) with one night rehearsal and for obtaining the following degrees formance, including one rehearsal for dance not later than 3 A. M., per man,

The theatres in Cincinnati are divided ing a different price. In one class can take the examination and record Each additional rehearsal, per man, \$18,00 per week per man is paid for a degree if found qualified and upon eight performances, with a weekly paying the necessary fee. Theatres.

Salary for the leader of \$35.00; in The examinations are held all over

Dramatic or variety performances, for another, \$2.00 per man is paid each the British Isles, even the smaller performance up to any number, with man, each performance, whether day or \$35.00 per week for the leader. In the applicants. During the past summer third class. \$22.00 per week is paid for examinations were held in such out-of twelve performances, with \$35.00 to

Where music is furnished for ama- land counties, Blairgowrie in Scotland, twelve performances, weekly, \$24.00; teur operatic and dramatic perform- etc., etc.

In the case of the smaller cities somewhat lower prices rule, although the work done is the same. Evening rehearsals to be the same price night stand towns the lot of the theatrical musician is not particularly enjoyable because he is obliged to attend a aminers, rehearsal for each performance. Probperformances of less than one week, per ably the most universal price for the smaller cities is \$2.00 per man, which, Band playing on the balcony, per however, includes a rehearsal; and in hour for each player, \$1.00. some of the smaller cities the price is

The regular orchestra performing only \$1.50. In good-sized villages the musicians often play for nothing more

The following extracts from the price Operettas, Opera Bouffe, Extrava- list of a city of 45,000 will give a good idea of the average salaries paid:

he prices given are those niced by more than two terms to the prices given are those niced by more than two terms to the prices given are those niced by the shall be not less, per man, than \$25,00. In the above price lists it will be grades were much easier, of course. Each additional rehearsal, per man, noted that the leader invariably re-

A season of more than one week, sponsibility which the position of leader

A talented violinist who has a position as leader of orchestra in a leading theatre in one of the larger cities usually receives from \$35.00 to \$40.00 per week. He aften has opportunities of making extra amounts by playing solos playing in symphony concerts, directing amateur performances, etc., on which occasions he sends a substitute to the business he is often able to earn from \$75.00 to \$100 from all sources, or even more per week. The rank and file of the men do not do so well. Even in the larger cities they are only able to average from \$18.00 to \$30.00 per week from their musical duties alone, and if they do not teach, or engage in other business, their income averages only about the same as carpenters plumbers, machinists or similar arti sans. Those who have a business outside of music, however, are often able to swell their income to \$50.00 per week or more.

THE LONDON COLLEGE OF VIOLINISTS.

One of the interesting features of musical life in England is the "College of Violinists" an institution which was founded for the advancement of the art of violin playing and increasing the interest in it. It was founded in 1800 and incorporated in 1891, It is not as would be supposed by the name, Fellow Licentiate Associate Grade ate, and three junior grades, are held twice annually in June and July, and December and January, and any one

towns being visited, where there are the-way places as Llanelly and Merthyr in South Wales, Bolsover in the Mid-

The patrons are Senor Pablo Sarasate, Signor Guido Papini, Hans Sitt, Emile Sauret and Chev. Ernest de Munck, all eminent violinists, great violinist, the late August Wilhelmj, once served on the board of ex-

The list of compositions used for the latest examinations for the various degrees will be of interest to violinists. The solo playing tests for the degree of "Fellow College of Violinists" follows: Concerto, Mendelssohn; Fantasie Caprice, Vieuxtemps; Concerto No. 2, Wieniawski; Heire Kati, Ja Hubay, etc. Studies, Rode No. 2 and any one of Paganini's Caprices.

For "Licentiate" the tests were: Con certo No. 13 in D. by Kreutzer; Ser-Week stands, not less than eleven enité. Vieuxtemps; Scene de Ballet, De Beriot. Studies, Rode No. 8, Fiorillo Nos. 19, 21 or 22. For the degree 0 "Associate" the tests were: Concertino \$1.50; in D Major, Seitz. Studies, Kreutzer No. 10, Mazas, Nos. 32 or 42. For the Leader of vaudeville theatre, per Gigue, Corelli, and similar solos: Kar degree of "Graduate." Prelude and ser No. 13. The tests for the junior

ceives double. Besides the extra re-

been preparing themselves. It is said opinions will differ as to the advantage been preparing the formation of this institution or otherwise of Schumann's piano has been responsible for a greatly in- part to the "six," though there will not creased interest in violin playing probably be two opinions as to his acthroughout Great Britain. The number of pupils studying the violin has if one is to be played at all.—The Strad. increased at a marvelous rate, and large classes of violin students and enthusiastic teachers are to be found in the most unlooked-for places. There is little doubt that such an institution would greatly increase the interest in violin said: playing if it could be established in this

BACH'S VIOLIN WORKS.

BACH, in his violin works as elsewhere, is to many people an "acquired taste." It is fashionable now to admire him, or to seem to admire him; it is not quite so fashionable to understand him. Some vote him "dry," and antiquated. Yes, he is antiquated, because his thoughts are cast in the mould of a bygone time; but he is antiquated in somewhat the same sense as the Psalms or the Alexandrine version of the New Testament are antiquated; they will afford solid com- Saens, who played his own concerto at fort, and he will furnish solid enjoyment, to scores of generations yet unborn The constellations are anti- twelve months, having been too much quated; but just as untold millions the centuries gone by, so will millions ease and vnerring technique.

more in the centuries to come.

"Mr. Paderewski studies for seven or In regard to the violin, he knew its

possibilities, and though he never leads the player "off the fingerboard" so to playing Bach will be only "playing him; and he is not to be played discriminating, is necessary even to comprehend him, still more to play him. His violin music is not of the class which "leaps to the eyes," as the French say; nor is it of the kind easily played at sight. A great player and musician, now dead, once said to me, "All good players can play at sight, but they never do—in public." It is imat, looked into, and looked through and it is preeminently true of Bach's violin easily."-The Dominant. compositions

with all the taste, all the right "Bach feeling," all the intuitive sense of what byiously meant to be violin solos? That Schumann had some reason I do not doubt; nor is it possible, after examining the piano score, to doubt that the work was done with the most scrupulous regard for the best Bach filled in; and where it cannot be played mute.

and hearing the candidates who have it is often suggested. Of course companiment being the best possible

SARASATE'S VIEWS.

In course of an interview some years since, Sarasate, the great violinist, "I drink beer like a German, smoke

cigarettes like a Spaniard, and find myself none the worse. I am nearly fifty years of age, yet never felt my hand steadier on the finger board than now. Of course I get very tired sometimes. played at five concerts this week, but a little rest soon puts me right again. Fortunately, I can sleep when travelling at night, and it is sleep which minimizes the fatigue more than anything. I practice very little, except when studying new pieces. It is curious how in that respect artists differ. Take pianists, for instance, Saintthe Philharmonic on the occasion of his last visit here, had not practiced for absorbed in composition; yet how maghave gazed on them with wonder in nificently he played, with what dignity,

eight hours daily, so as to keep his fingers lissome. There lies the secret.
I believe my hand is lissome because say, his compositions for the violin will the bones are small, and rehearsals and orever remain a sealed book to the concerts are almost enough practice for violinist whose technical equipment is me. Now, large finger joints must renot of the first order. To any other, quire more movement to keep them flexible. As I said before, I never felt my hand more certain than now. Forwith. Study, long, deep, earnest, and merly I had always an hour's practice before playing in public, but now I do not even need that" Answering the question as to his ideal violinist, Sarasate said: "Without hesitation, Henri Wieniawski. He was equally perfect in all the styles in classical. romantic, or virtuoso music. I proud to belong to this school of playing, the Latin school, the school which out net were as—as paint. It is not possible for even the most facili insists above all on the violinist to do justice to Bach's violin made to sing. We play without undue works "at sight." They must be looked pressure of the bow on the string, with the violin held in front, not hugged by through, before even the right idea how the left cheek, nor scraped by the beard, to play them can be grasped. This of with the head up and the wrist free, course is true of all great music, but and so the tone comes freely, naturally,

Schumann wrote a pianoforte ac- "Both Romances by Beethoven for companiment to Bach's "Six Sonatas the violin, the one in F and the one in for violin alone." This work is done G, are beautiful compositions, but besides these and the Violin Concerto, Beethoven has written no other solos Bach himself might have done. But as for violin, except a fragment of a Conthe great original wrote these six certo movement, which is not often the great original wrote should be cert of the cert of dent that he did not want them to be violin and piano, especially the so-called accompanied at all. Why then write 'Kreutzer,' still continue to form atseparate piano parts for what were so tractive items for many of our concert programmes."-Violin Times.

A GOOD MACDOWELL ARRANGEMENT.

THE late eminent American traditions; but these six sonatas, I can- poser, Edward MacDowell, left little not help but think, are better without for the violin among his compositions. any accompaniment at all. These Some of his most charming inspirations marvelous productions for the violin have been arranged for the violin and are in themselves so full, so round, so piano, however, notably his "To a players did not realize that the vibra complete, that to add anything to the Wild Rose." A highly artistic trancomplete, that to add anything to the works as they left the master's mind scription on this beautiful melody has seems almost like desecration. It is been made for the violin and piano by not as if the famous "six" consisted of Arthur Hartman, the Berlin violinist. only melodies, or even of double stop- It is now being extensively used by violinists, making an extremely effective

PLAYING.

this country and Europe I have met but one concert violinist who did not either smoke or drink. This was the young American violinist, Francis Macmillen, who after having completed two American tours during the past two seasons has returned to Europe, where an extensive tour in Continenta Europe awaits him the present season. There may be others to whom nerve stimulants are unknown, but I have never met them. When Macmillen was completing his studies in Europe his associates and even his teachers advised him, and even urged him to smoke, and drink light wines at least, am tired now for instance, having for the sake of sociability when associating with artists.

> saving that he believed it took all the nervous energy of a violinist to play the violin, let alone squandering it in smoking and drinking. This view of the case has certainly been borne out by the success Mr. Macmillen achieved in his American tours Commencing early in last October (1907) and continging until late in the present spring (1908), he played an average of five concerts a week, sometimes giving two concerts in one day. His programs were of the heaviest possible character, including such works as the Paganini Concerto in D. Ernst's F Sharp Minor Concerto, and so on through a long repertoire of the most difficult and taxing compositions for the violin. He gave the entire program himself, accompanied by the piano, with the exception of two songs by the vocalist of not obliged to disappoint a single audience.

Every violinist knows the terrific hodily and mental strain of constant traveling and playing an average of five such concerts a week. His success in keeping up to his highest form during the entire tour certainly speaks volumes for his theory that the violinist should not impair his nervous powers by nerve stimulants, and intoxicating

A long list could be given of concert artists and musical geniuses of the highest order who have fallen by the wayside owing to dissipation, and overindulgence. It is doubtful if there is any occupation which puts such a terrific strain on the nervous system as that of solo violin playing. It stands to reason, therefore, that the nervous system should be kept up to a state of the highest efficiency at all times. A famous singing master used to say "Good singing is good health." might be paraphrased to "Good violin playing is good health.

CHIN RESTS. Many violins are more or less in-

jured by having chin rests screwed on too tight. The pressure, unless the violin bands are quite thick, causes the latter to bend and bulge, crinkle or split. If the flanges of the chin rest, where it comes in contact with the instrument, are covered with a layer of cork, mutilation of the varnish and wood will be largely prevented. When the chin rest was unknown, doubtless tions of the top were interfered with by the pressure of the chin upon it To see a violin with the varnish worn off, and even the soft grains worn out, leaving the spot dirty and rough as a rasp, was to regard this condition as

GOOD HABITS AND VIOLIN

UNIVERSAL SHOULDER REST In a long musical experience in both

Mr Macmillen steadfastly refused.

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CHILDREN'S PAGE

Hints to Little Folks and Their Teachers That May Make Music Study More Pleasant and Profitable

BY C. A. BROWNE

(For reading at Children's Musical Clubs.) "CARL," cried his elder brother Fritz, This made him all the more anxious

in despair, "you may become anything to discover talent of a higher order in you like, but a musician you will never Carl Maria,

the great Joseph Haydn, so Fritz felt times taken a hand at the business, himself quite able to prophesy. Yet from the remark that Fritz made, the time came when the genius of that about his never being able to become same little Carl stamped itself as one a musician. of the most original and characteristic powers in German music. So those of us who are a little dull can take courage; for that small boy who was thought to be very stupid, musically, lived to write ten operas-among them the great works "Der Freischutz," which deals with the ancient legend of the hunter Bartusch: "Eurvanthe," and "Oberon," who was the king of Fairyland. He wrote ninety folk-songs, ballads and romances, besides many

other compositions.

Little Carl was the first child of his father's second marriage, and was born at a place called Eutin, in Holstein, December 18 1786

Music had been a hereditary gift in the von Weber family for so many generations that, as far as we know, here is but one German musician with a longer musical pedigree or one more widely spread than Carl's, and that was the mighty Sebastian Bach.

Our hero's full name was Carl Maria Friedrich Ernest Frieherr von Weber-long enough to make any boy delicate to carry it around.

His father, Franz Anton von Weber, was so devoted to music that he would play on the violin even when he was walking in the fields with his family But he was so visionary that he did Home training is not often satis-not amount to a great deal as a pro-factory, and the great talent so in-

but, owing to his own folly and ex- were better results when, afterwards, is said to have been a capable violinist, graving; for the little boys of the and, what is more rare, he was a viola older nations are expected to sing in and, what is more rare, he was a viola older nations are expected to sing in player of more than usual ability. By choirs, and some of the greatest comturns he had been attached to an posers of songs—like Schubert and orchestra, director of a theatre, then also Gounod—started out in musical an organist, and, lastly, a wandering life as choir-boys; although the little an organist, and, lastly, a wandering life as cnor-boys; almough the interaction, rever staying long in one place; Carl heard more singing in the theatre a thorough Bohemian by nature; not than he did in the church, I fear. at all the steady-going family man he should have been with all those hungry the father had left Eutin, and was lead-

Constance Weber, was the wife of large family.

Mozart that Franz Anton had always Such a roving life could not help longed for a child who should prove but have a bad influence on any child, foundation under one of his fit to be such a prodigy as the boy and yet it had its advantages for Carl most cherished castles in Spain.

THE STORY OF CARL MARIA rector of the town band at Eutin.

VON WEBER. 1786-1826. Although all of his older children the daughters as well as too some shown talent for music, as well as for in 1706-7 they were at a place with the stage, the father could not help the long German name, Hildburg-hausen. It was there that the little hausen. It was there that the little the daughters as well as the sons-had

petent teacher, in Heuschkel. This man was an eminent oboist, a solid pianist and organist, as well as a com-For that reason, the poor child was poser who thoroughly understood his art. With him the boy studied the The two elder brothers, Fritz and set to work to learn music very early, Edmund, had become really good musprincipally under his father, although sicians, under the careful teaching of his older brothers must have somepiano and composition.

CARL MARIA VON WEBER.

BAD HOME TRAINING.

Home training is not often satis-

WEBER'S YOUTHFUL TEACHER.

Carl found his first scientific and com-

Heuschkel, himself, was only twentythree years old, and Carl was ten. And, fortunately, the young teacher took a deep personal interest in his pupil. He had a gift for teaching, and was, perhaps, better suited than any other train and to interest this slender absorbed in his studie's, and living in a dreamland of his own.

Heuschkel was determined to cultivate the two hands equally, and like all answering them. of us, Carl did not, at first, like the hard, dry studies which his teacher insisted upon. But he soon found that he was making splendid progress, and his father was astonished to see the dawn of that genuine musical talent which he, himself, had tried in vain to awaken in his son; and all his life. long, Carl never forgot what he owed o Heuschkel.

In 1798 they moved to Salzburgthe former home of Mozart-where the tute of which Michael Haydn (brother of Joseph), .was then the director. And here extreme poverty stared them all in the face.

Then, too, troubles never come singly, and the sweet, gentle mother, whom Carl loved so dearly, died. This was a terrible blow to the affectionate lad and one from which he did not dider for his large family.

Early in life, he had been a soldier, the delicate, nervous child. There then.

The next resting place for the Weber travagance, he had left the army, he had excellent masters in singing families testing place for the weber travagance, he had left the army, he had excellent masters in singing families testing place for the weber travagance, he had left the army, he had excellent masters in singing families testing place for the weber travagance, he had left the army, he had excellent masters in singing families testing place for the weber travagance, he had left the army, he had excellent masters in singing families testing place for the weber travagance, he had left the army, he had excellent masters in singing families testing place for the weber travagance, he had left the army, he had excellent masters in singing families to state the same and the Weber resolved that his son should be placed under the care of the organist Kalcher for study in composition.

However, for several years, Carl was and Siegfried. obliged to lead the same shifting gypsy-like life; never stopping long in any one place but dragging hither and thither in obedience to his father's whims, but always studying under the best masters.

should nave been win an inose nungry the fainer nan jett Edun, and was search in the property of the property While under the training of Kalcher, opera was composed and produced. So at last he was able to put a solid foundation under one of his father's

to be such a prodicy as the boy and yet it had its advantages for Carl Mozart, whose first opera was produced in Milan when he was only foutten dvote himself; for he may have sic and Musicians," Sir Gorge Grove; years of age, and was repeated twenty times.

At the period when Carl Maria was lovely operas almost by instinct, probs. Toolf; "Songs and Song Writers," because, from his earliest child-fine.

A "?" BOOK.

world as none of the other great opera composers have ever been—not even duestion book? You know how often after the essent is over you have wished.

In 1904, when Carl was eight years that you had found out about some little old, and his young mother only the point of interest. When the teacher old, and his young mother only the point of interest. When the teacher old, and the was engaged as a has gone it is too late, and the thing singer at the theatre in Weimar, under that you omitted to inquire about may the direction of Goethe, who is called be the very thing which will keep you the prince of German literature. She appeared on June 16 in one of Mozart's

When you put a thing down in black when you put a thing white keep you have the your work for a whole week.

When you put a thing down in black operas, but continued only until Sept and white you can not forget it. There tember of that season. Three years becomes distance of the season fore, Mozart had been borne to a named Socrates, who taught by asking panner's grave, in a cold sleet-storm, questions. He questioned his pupils in such a way that they found out what he such a way that they found out what he talk is said—poor fellow.

Major Weber's restlessness did not desired to tell them by thinking it out permit his family to remain in one themselves.

A good plan is to take the piece that you are practising and go through it slowly and carefully and ask yourself whether there are any little points you do not fully understand. Perhaps, when you get through your questions will

What does M.D. mean? What does M.G. mean?

Why do I sometimes see M.S. as well as the above?

The piece is to be played allegro. Allegro means fast. Just how fast is the allegro in the piece?

Why do they put dots under a slur? What do the terms "una corda" and "tre corde" mean?

Why do they use a point over some staccato notes and a dot over others?
What does "Coda" mean?

I have never known a teacher who child who was growing up to be a melancholy, imaginative, little recluse, tions. It shows interest better than anything else. If you go to the trouble of writing them down you will find that the teacher will take more pains in

It is well to remember that some questions are useless, as they are ones that you could very well answer your-self if you gave a little thought to the subject. Teachers are annoyed by such questions, and you will do well to think before putting questions down in your question book.

ANSWERS TO PUZZLES THE puzzle in the November ETUDE,

entitled "The Wedding of the Opera," was not answered correctly by any reader, although several submitted clever answers. The following is the key to this interesting list, which may also be turned into a very good game for pupils' parties and sociables:

Romeo and Juliet.

The Runaway Girl. Masked Ball.

Troyatore. The Bohemian Girl.

Carmen. William Tell

Lucia di Lammermoor and Linda di Chamounix.

9. Lohengrin, Faust, Tannhäuser

10. Orpheus.

The Meistersinger. The Mikado. The Chimes of Normandy.

H. M. S. Pinafore.

The Pirates of Penzance.

Patience. The Huguenots.

The Carnival of Venice. The Gondoliers. A Crown of Diamonds and A

Pearl of Brazil. The Queen of Sheba. 23. The Merry Widow.

THE barriers are not erected that can say to aspiring industry, "Thus far and no farther."—Beethoven.



A MUSICAL VALENTINE PARTY. moulds.

BY NELLIE R. CAMERON.

THE B Sharp Club decided to give a her home for the party and, of course, superintended the whole affair. To the members of the club were

added enough invited guests from the note heads being tiny hearts and among their little musical friends to the stems arrows. Each selection was make the number of partners complete numbered. eight boys and eight girls.

boys were busy preparing the secondo and told to write down the titles to as parts to the first eight musical numbers many songs as each could guess by in the "School of Four Hand Playing." The girls were equally industri- Any one might also play the melody ous in preparing the primo parts, upon the piano if he could remember
These were practiced with the teacher, the notes long enough to do so withbut no one knew till the night of the out removing the tune from the wall. party which duet he or she would be duet was to be performed.

Upon the night of the party Miss Starr brought in two mysterious looking boxes, shaped like red hearts. One box contained the first lines of eight couplets, numbered from one to eight, written upon the halves of eight little white hearts. The other line of each couplet was, of course, upon the other half of the heart in the other box. The boys each drew a card from

the first box and the girls from the second. There was great fun in matching the lines to complete the eight couplets, and in finding out the musical signs which formed a part of each Here are the eight couplets com-

pleted: 1st. You're the one that I like best.



Wilt thou my Wilt thou my valentine (be). 3d. Nothing shall our meeting (bar)

For I chose you from afar. 4th. As you readily can (see). You're the val-

entine for me. 5th. From the others now I (turn) 🔊 For you, still my heart doth

6th. Dear valentine, wilt thou please (note), You're the one for whom I vote.

7th. Be my partner without fail. Any height for you I'd (scale).



The boy and girl whose lines matched

to which performance was the best and in 1794, after which Beethoven studied WHY LITTLE GERMAN CHILprize was awarded to the victors- under Albrechtsberger.

heart-shaped box of bon-bons. The Beethoven was passionately fond of victors also became king and queen of the country, and it was while rambling acremonies, leading the promenade to through rural districts that he conthe supper-room.

Here, dainty heart-shaped cakes were tions. with ices in heart-shaped

A MUSICAL GUESSING GAME.

Upon returning from the supperroom, the attention of all was directed Valentine Party. Each member was to the singular wall decorations, assessed for a portion of the expenses. Scattered about upon the wall were Miss Starr, the music teacher, offered white cards, upon which were musical staves drawn in red ink.

Upon each staff a strain of some well-known song melody was written-

The partners were provided with Some weeks before the party the heart-shaped blank tablets and pencils humming over the air represented.

Great was the laughter and the concalled upon to play, or with whom the fusion, but at the end of twenty minutes Miss Starr called to order. She then played a bar of the songs represented, as follows:

I. Home, Sweet Home 2. Suwanee River.

3. Old Kentucky Home. Star Spangled Banner. America.

Yankee Doodle. Old Black Joe. Auld Lang Syne

Last Rose of Summer. 10. Annie Laurie. The prize for this contest was a

very pretty one. Mounted upon two hart-shaped mats of crimson, locked together with a gilt arrow, were the portraits of Robert and Clara Schumann, those world-renowned musical sweethearts.

The party broke up at an early hour, wishing that St. Valentine's Day came every month in the year.

"But wasn't Miss Starr cute to beguile us into doing so much hard prac-tice on these duets?" said Ruth Petit, as she parted with her chum at the

SOME INTERESTING FACTS ABOUT BEETHOVEN.

evident, and at the age of four he commenced his studies under the guidance of his father, who was desirous of having him achieve some of Mozart's success as an "infant ing his old friends Schindler and prodigy.

The lad was forced to practice for cried out "Plaudite amice, comedia long periods at a time, and if he ap- finita est"-"Clap your hands my peared to neglect his studies he was treated with great brutality by his He has sometimes been spoken of some of their inspirations to the sounds father, and it was not until he was as an ill-mannered churlish being, but of nature. Mendels-ohn, at the time he tather, and it was not all that he really let it be remembered that he suffered was busy with 6 Overture to A Mid-took interest and found pleasure in his acutely from many causes, each suffi-summer Night's Dream, was one day ridten or eleven years old that he really

Beethoven went to Vienna to study, thanks to the aid of the Elector of duction of the Scherzo into the Sonata, were engaged in animated conversation Cologne, and there met Mozart, who in place of the Minuet, and here he as they lay in the shade on the grass, did not receive the lad with much found ample scope to introduce humor resting themselves and their horses, warmth at first, but after hearing the and playfulness to a marked degree. warmth at first, but after hearing the and playfulness to a marked degree, when all of a sudden there was a boy improvise on a given theme he Many of his letters are full of fun, "hush!" A large fly had just then gone was astonished, and marveled at the and he loved a joke. boy's genius, and remarked to his boy's gentus, and temate to the completed, well after him, he will one day astound the world." It is said one occasion he remarked to the completed, Mendelssohn drew Schu-

ceived many of his grandest inspira-

It was at the age of thirty that his deafness first became known to him, and in spite of his strenuous efforts of music." This is very true. The it became worse and worse each suc- little folks of the fatherland have very ceeding year until the time came when even the loudest fortissimo of the full orchestra was inaudible to him.

Practically all his great symphoniesthe immortal nine-were written under this deep affliction, the first, in C major being written in 1800, and the ninth (the Choral) in D minor, 1822-3.

Beethoven only wrote one opera-

DREN ARE MUSICAL.

BY CAROL SHERMAN.

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A NOTED German musician was once asked why the children of the little villages of Germany are so musical. He replied, "Because they make fun simple amusements. Although Germany is the land of toys, the little folks are not laden down with extravagant presents. Some little boys can amuse themselves more with a little violin than some of our boys could

with a \$200,00 electric toy railroad. I wish that all who read this article Leonora, which was produced in 1805, would try at the next practice hour to but was unsuccessful. He afterwards get just as much pleasure as possible re-wrote it in 1814, under the name of out of their playing. Treat it just re-wrote it in 1814, under the name of words fur or payons. I re-wrote fur over-tures to the work, No. 3 being the tures to the work, No. 3 being the called the "Practice Hour." See the In 1815 his brother Casper died, leav- eager faces of the little folks and how ing his son, Carl, to the care of Bee- earnestly they are striving to get enthoven. The composer bestowed on his joyable musical effects out of their nephew all the affection of a father, crude musical instruments. You may but Carl turned out a selfish, ungrate- learn a great lesson from the children ful, dissolute, idle fellow, and treated of Germany, many of whom have him with the utmost disregard and grown from peasant homes like the one



THE PRACTICE HOUR

callousness. In spite of this, however, pictured to become great masters. Beethoven's talent early made itself Beethoven still loved his nephew, and Beethoven, Haydn, Mozart and Bach made Carl his sole heir. came from homes of this kind With-Beethoven died on the 26th March, out one-tenth of the advantages that most of the readers of this page pos-1827, during a terrific thunderstorm. He felt the end approaching, and see- sess they achieved immortal fame.

friends, the comedy is over."

Breuning weeping by his bedside, he

cient to sour many natures.

MENDELSSOHN AND FLY.

Perhaps we shall never know how much musicians have been indebted for ing with his friend Schubring. The To Beethoven is attributed the intro- weather was beautiful, and the two buzzing by, and Mendelssohn wanted He engaged Czerny at one time to to hear the sound it produced gradually that Mozart gave the boy a few lessons. teacher: "When sufficiently advanced, bring's attention to the passage in the While in Vienna, Beethoven studied do not stop his playing on account of progression where the violon-cello the boy and girl whose lines marched where partners for the evening. Each under Haydn, but they did not get on little mistakes, but only point them out modulates in the chord of the seventh were partners for the evening. Each under Haydn, but they on nor get our untermissance, our only point menious the couple performed in turn, the duet invery well together. The lessons constant the end of the piece. I have always from B minor to F sharp minor. Couple performed in turn, the duet invery well together. The lessons constant the end of the piece. I have always from B minor to F sharp minor. It is a sharp minor to the sharp minor to the

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Questions and Answers on the publish during the Elements of Music. By M. G. Evans. present

month a unique volume of musical information. The form in which this information is used in producing musical tones? given is through questions and answers, and in order to give our readers some idea of these questions we have, in another part of the journal, published

and deaths and nationality of the composers. Besides this there are charts showing the development of music and

The questions and answers are from blained. In fact, we are the origina- a modern standpoint, and are by no of that plan. Thousands of means to be confused with the oldors of that plant and the counter of system, full details of which we shall of Baltimore and is thoroughly equipped be glad to send to any who are inter- for work of this kind. Some of the questions are answered at great length. In fact, some of them are as long as an essay. Our advance price on this is that Mr. Upton has not neglected 40 cents.

> tinued during February. The work, mine. however, is complete all except a few The book will prove of especial value last month in which the book can be limited himself to a few great masterpurchased at a special rate. All of our patrons who are in any way interested known works, such as the "Saint Ce-in the training of the male voice will celia," of Benedict; "The Bridal of do well to procure at least one copy of this work. The book will contain Beauty," of Cowen; "Hiawatha," of 4 pages of sheet music size and will Foote; "Melusain," of Hoffman; "The be one of the very best instructors for the male voice that has yet appeared. Mr. Root has added this to his course useful to students and music lovers tage will have been gained.

new work that will be added to the Presser Collection. These exercises for piano are ex- center. Precisely as the traveler hunts novelty. It should also be of use to tremely popular with our best instruct- up his guide book before starting for music teachers who desire to provide ors, and the exercises might be considered as first grade, leading pretty save time, increase his pleasure and club meetings or pupils' gatherings. well into the second grade. The first spare himself the humiliation that The music of each dance is given and 25 exercises are in the treble clef. The exercises are quite melodic and the work is considered one of the best by work is considered on the order of the composers and many of the musicale and performed by children apadvance price for this work will be 20 greater works are accompanied with propriately costumed would relieve cents, postpaid.

OHESTIONS ON MUSIC.

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CAN you give satisfactory answers to the following questions? What is color in music?

What is rhythm? How is the major diatonic scale

Illustrate the difference between

What is the difference between a half tone and a half note? Between a tone and a note? What is meant by attack?

What is meant by shading? Where do the accents generally fall We will in the various kinds of time? What is form? Mention and define some of the prin-

cipal vocal forms. How many kinds of instruments are

How many kinds of stringed instruments are there?

What is an orchestra? Mention some other great compos-The book is rich in originality and tury and of the 19th century.

NEW PUBLICATIONS.

The Standard Concert Guide, a handtorios, Cantatas and Symphonic Poems for the Concert-goer, by George P. Upton (A. C. McClurg & Co. Price \$1.75). Mr. Upton, who has devoted so much

of his time, ability and energy to bring the great masterpieces of music nearer to the masses by means of his previously published "The Standard Light Operas," "The Standard Operas," etc., has now compiled and written a book which must be of great interest to all concert-goers. A life-time of experience in describing masterpieces and giving pertinent notes regarding the composers, previous performances and the sources of inspiration have enabled Mr. Upton to make this book the most noteworthy of his long series of works upon music. One feature we are particularly pleased to note E. Bently (A. S. Barnes & Co). Price the American composer. Buck, Foote,

pieces, but includes a number of lesser Lay of the Bell," of Romberg.

of voice training books. Advance offer living in a music center where opportunities to hear these works are continually presented, it will, nevertheless, Gurlitt, Op. 82. This is another be helpful to students who have limited home opportunities but who contem-plate a course of study in some music kindergarten teachers in search of a some foreign city, the music lover may amusement for their little charges at comes with ignorance, by investing in with it a fine description of the dance books like that of Mr. Upton's. The We can see how a few of these dances book is finely illustrated with portraits inserted in the program of a children's notation examples.

> The Muffin Shop, by Louise Ayres Garnett (price \$1.50), and Really Babies, by Elizabeth B. Brownell (price \$1.25) Both published by Rand, McNally & Co., Chicago and New York.

These are two delightful musical verse books, which will be welcomed by the little folks with great enthusiasm. "The Muffin Shop" introduces course in homogen with a thorough some familiar friends of nursery days, in ear training. The book is not a resuch as the Muffin Man, Jack Spratt statement of the conventional princiand his charming wife, and others. The illustrations are especially admi-The illustrations are especially admirable and are by Hope Dunlap. "Really treatment of both subjects, novel in manner and in matter, carefully graded, being from photographs.

Scales, Key Signatures and Related Press, Philadelphia). Price 35 cents.

clearly, and to those who desire a of careful testing by everyone who thorough knowledge of the elements finds present methods unsatisfactory. of music before taking up more ador without a teacher.

Piano Playing, by Joseph Hofmann (published by The McClure Co.). Price, 75c. net.

This is a reprint of a series of articles written by this distinguished young pianist for The Ladies' Home Journal It may be read in an hour, and should be thought about for some weeks. It is full of helpful, practical advice, luminously given, and demonstrated by excellent photographs. The description of lessons under Rubinstein is especially valuable, and it is evident that the great Russian master inspired his young pupil with an affection that was deep and abiding. Mr. Hofmann is a sincere artist, and in the highest sense of the word a musician. He knows how and tells how. And the truth that lies in the telling is that the artist must work out his own salvation.

A collection of verses and melodies Paine, Parker have been given ade- for kindergarten and primary use. The Root's Guide for This volume, which quate attention, Just why some of our book is pleasingly illustrated with colmast it mis been interesting. Some of our musical works, The Male Voice. This volume, which quate attention, just why some of our book is pleasingly insistrated with corporate a number of our musical works, The Male Voice. We have been having other American composers, such as ored pictures that will surely make a on the special offer Chadwick, Mrs. Beach and MacDowell, strong appeal to the child. In the lat-list for several months, will be con- have been omitted we cannot deter-ter part of the book we find diagrams illustrating the position of the notes the children have been singing, as they appages and this will most likely be the to students, because Mr. Upton has not pear upon the piano keyboard. The melodies are all unaccompanied, a plan which to us seems to have its advantages and its disadvantages. If little pupils intended for piano study can be made acquainted with melodic designs as represented in musical notation, through the medium of song, before Although the book will be most going to the keyboard, a great advan-

> Folk Games and Dances, by Caroline Crawford (Barnes & Co.). Price \$1.50.

This book should prove valuable to much of the monotony which drives parents away from the old-fashioned cut and dried type of children's musicale.

Harmony and Ear Training, by W. A. White (Silver, Burdett & Co.). Price \$1.50.

This treatise breaks new ground. It course in harmony, systematic studies ples and practice of harmony, with earsome happy thoughts, the illustrations lucid in every detail, and the result of many years of successful experience in the classroom,

There are many novel features which Keys, by Stanley T. Reiff (The Musical will prove invaluable both to the beginner and to the advanced student, The purpose of this little book is to treat simply, yet comprehensively, the fundamental laws relating to scales and nounced by eminent musicians to be so key signatures. The subject is treated clear and serviceable as to be worthy

While the treatment of harmony can vanced technical studies in music not fail to attract attention, the novelty, theory the book can be safely recom- efficiency and comprehensiveness of the expert of the justing answers. a new epoch.

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Questions referring to the interpreta-of special pieces, metronomic markings, cannot be answered in this department, they are not likely to interest many of our readers.

5. Direct letters, "THE ETUDE Questions and Answers," 1714 Chestnut St., Phila., Penna, No charge is made for the use of this department. All questions will be placed in the hands of competent specialists.

Q. How long should "fermata" he held? A. There is no definite rule. The length of the pause or hold indicated by this word depends upon the taste and judgment of the performer.

Q. What is to be inferred by a "fermata" in a measure containing only rests at the close of a piece? of the old is sometimes inserted by composers and editors where they have a feeling that the rhythm and metre have a feeling that the composers and editors where they have a feeling that the rhythm and metre was to be a feeling to be

Q. Explain the difference between the time signature. It is also with a substantial of the size of the Chicago Conservatory Auditorium Building, CHICAGO, ILL. MUSIC and DRAMATIC ART

Q. What was the horn band mentioned is some old novels? Was it a brass band? A. It was a band composed of horn players numbering from thirty to forty. Most of the Instruments sounded only one tone. The band was made fashionable in Europe by the Russian Empress Elizabeth.

What is the plot of the opera "Ballo" On what is the plot of the opera "Ballo" watch the throngs of people on their and the plot of the opera way to work? Noting the number who also the throngs of people on their and the proper of the wind and the proper of the way to work? Noting the number who were forcing themselves along because the property of a killed at a masked hall represented in the property of the work of the sevent to Beston, making them changed the sevent to Beston, making them changed the sevent to Beston, making the property of the work of

o. Did the old Greek philosophers contend that music was purely a mathematical study? Tollowers of Arkitoxenuk, kewas estimated the content of the content o

Q. Can the word "orntorio" be correctly applied to choral works that do not have a Resease, "Fair Ellen?" The Resease, "Fair Ellen?" A. No. atthough this mistake is frequently at more appropriate name would be "Can have a proportiate name would be "Can hast." The word orntorio comes from the alth patients and pertains to prayer.

Q. What does the word ossia mean?
A. Ossia (pronounced osseea) is used where the composer offers another version or method of playing certain bars in a piece, which may he substituted without altering the plece materially.

Q. How do you pronounce Mozart's mid-die name "Wolfgang?"
A. Volf-gahng, with the accent on the first syllable.

tations of this department. Investigate the "Etude Gallery" in this issue. This is designed to meet this want. If the mets with your favor kindly send us a postal, as if sufficient readers desire this feature we shall be pleased to continue it.

strings?

A. Steel, having particularly great tensile strength. The tension placed upon the coshined strings of the ordinary modern plano has been estimated at several tons. Irog strings would not be able to stand this strain.

Q. What is the meaning of compound intervals?

A. This is a term used by some theorists to designate intervals greater than the octave, such as the eleventh, thirteenth, etc.

octave, such as the eleventh, thirteenth, ec.

Q. Which of the minor scales is more commonly used in ordinary compositions for the common of t

Q. What was the cause of Mozart's death? Q. What was the cuuse of Mozart's death A. Malignant typhus fever. His Inneal was held in the open air near the famous cathedral of Kt. Stephen, in Venna. His hody was then conveyed to the consider, where he was A. monument to Mozart has however, been erected in the group marking the graves of Beethoven. Brahms. Schulert, Von Suppe, Strauss and others in that famous "garden of real was the second of the s

Q. Plesse give me the opinion of teachers in regard to the — method.

In regard to the — method.

In regard to the — method.

In the control of the control

Q. Kindly give exact date of Chopin's birth. birth.

A. Some doubt seems to exist regarding the control of the

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THE WORLD OF MUSIC. ABROAD.

PARSIFAL is to be performed in Buenos arres next season. MME. SAMAROFF, the American planist, made a successful début at Munich.

GLECK'S Iphigenie en Tauride has recently sen produced in Berlin with entirely new

THE Earl of Shaftesbury refused an offer of \$5,000 per performance to sing In

MME. SCHUMANN-HEINE'S second son is studying in Dresden. He is said to have a less roice of great promise. THEODORE SPIERING has been performing in Refin. This Chicago violinist has met with

Sie Epward Etgar's new symphony will be produced at St. Petersburg next spring, under the direction of M. Siloti.

THE King of Wurtemburg has approved the plans which were submitted for the constraction of the new Theatre Royal at Suttant.

Giordano's latest opera, The Nile Festival, is to be produced at the Paris Opéra Comique, The libretto was by Sardou. ELISON TAN HOOSE, the American tenor, sag in Yerd's Requirm at Lelpsic on December 10, under the conductorship of Arthur Mhisch.

Max Bauch has composed a choral work, "Easter Cantata," which he has dedicated to the Gurzenich Society in Cologne, by whom it will be performed.

THE Duke of Saxe-Meiningen has under-then to defray the cost of reconstructing the court theatre at Meiningen, at an esti-usted expenditure of about \$300,000.

THE Prussian Minister of Education has éroted a subsidy of about \$15,000 to a ouplète edition of the works of Haydn, to be undertaken by Breitkopf & Härtel.

The works of Wagner, given in cycle form, have been very successfully produced in hidda under the direction of Walter Rabl, who has won distinction as a conductor at Bresien, Dusseldorf and nt Dortmund.

SHANGHAI, a British Chinese possession, was a kand which is maintained out of the mass at a cost of \$25,000 a year. The con-erts given are extremely popular.

The Portuguese Minister of Foreign Af-hits has composed an opera which has re-cally obtained great success in Lisbon. It is to be heard in Berlin, and is said to con-min some beautiful melodies. FOLLOWING the example of Fritz Kreisler.

Espea Ysaye is now paying particular at-imition to the masterpieces of the old Italian cusposes for the violin.

Precint's handwriting is so bad that his suitible employs a special reader for his stanscript. It is said that this same had writing caused the failure of "Le Villi" to the head of the judges to whom it was stonized.

is Europe managers make their opera con-ints a long time ahead. The Berlin Royal for the Brist announced the engagement of tens contraits named Else Bengall, to begin the years from now.

PARTETYSKI, who has nominally accepted the post of Director of the Warsaw Consertator, will make no further definite arrangements unless the civic authorities carry at the improvements he deems necessary.

ADELE AUS DER OHE has had conferred to the title of "Royal Prussian Court faster," she heing probably the first woman panet to be so knowed by the Emperor William II of Germany.

DR HANS RICHTER has retired from the sunctorsible of the Halle Orchestra, Mandeter, England, a position he has held since the dath of Str Charles Halle. His services a because of English music have been of suttingle extensions.

The second opera of Peter Cornelius, Le Ga, has been played with success at Mazede-per recently in the original recent in which has given, Mas Halba The work has well the heard of for a long time, and it is that the their Goshirich for bringing it be that game to the control of the control of the table to the control of the control of the control of the table tab

isanoge per Lark's opers Sanga has proved-mores at its Paris presentation, but is white lack originality, and not to be in spirit with the originality, and not to be in spirit with the originality, and not to be in spirit with the originality, and not to be in spirit with the originality, and not to be in spirit with the originality and not to be in spirit whether it will ever gain a New York

Sie Charles Stanford, the English composer, is advocating subsidized opera for London. He wants a free site. Sci00.000 opera house, and a subvention of \$50,000 a year. His chief difficulty will be to find an English audience for English opera.

Lorenzo Perosi, the Italian composer, who has hitherto confined himself to music of a religious character, is composing an opera entitled Romeo and Juliet, the text having been adupted from Shakespeare by Perosi himself.

ARTHUR NIKISCH, formerly conductor of the Boston Symphony Orchestra, has been in-vited to direct a performer of the Wagner "Ring" at Bayreuth, during the coming year. This is the first time this distinction has been conferred upon him.

Louis Persinger, an American violinist, has the honor of having been appointed a concert-master in the new Blüthner Hall Orchestra, Berlin. He is an extremely authority, risk and pinays with fervor and authority, respectively. The state of the state of

These is something quite seasonable in the issours of "a comit song of tweive verses, ordered and the season of th

AT the Vlenna Conservatory, now under State control, special sections for planoforte, I colling singling and composition have been control of Godowski, and the safet the direc-tion of Godowski, and the safet section of Godowski, and the spected, under that of Sevelts of Prague. For the composition section application was made of Richard Strauss and Reger, but both de-or Richard Strauss and Reger, but both de-

It is said that the real reason behind Masterlinck's suit against the Paris Opera to provent the production of Chervier's opera on his play "Monna Vanna," on the ground that the opera house is too large for the work, as because of the refusal of the authorities to cast his wife for the leading part.

ties to east his wife for the leading part,
Axuna Mussaxuna'x estignation of the position of co-director of the Paris Optra was
not accepted. There is a difference of opinon between him and his fellow director. M.
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nutual eccord. (Continued on next page.)

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FALL TERM BEGAN MONDAY SEPTEMBER 14-08

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The Berlin production of Lapera's opera La Habarear has not provided to the conmonth of the control of the conmonth of the control of the conmonth of the control of the control of the
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reviewity could not interest themserves in the Jackstown.

It Jackstown.

The death of Prancels Auguste (every fixed fix

AT HOME.

The College of Music of Cincinnati is giving a series of string quartet concerts and chamber music during the coming year.

Mr. William H. Sherwood has had some very successful concert engagements recently, and is engaged to appear with the St. Paul Symphony Orchestra early in the new year-

A CONCERT was given recently by The directorship of Mr. Ralph L. Baldwin. It is graitlying to observe that the program was arrasely devoted to the works of American

Henry Holden Huss' string quartet, composed at the express invitation of Ysaye, and dedicated to the Hahn Quartet, Philadelphia, has recently had two successful performances.

OVER 42,000 people are said to have paid or admission to hear Mme. Chaminade. At he ordinary rate of admission this represents gross income of about \$100,000.

PLANS are being made to build a new home for the Philadelphia Orchestra. LOUISVILLE and Seattle are among the fore-most of the smaller cities in the matter of providing an orchestra for their citizens.

DR. WULLNER and Baron Caccamisi, the bushaud of Bianche Marchesi, both lost large estates in Sicily during the recent catastrophe at Messina.

BAJTIMORE is to be the next place to come into line with the opera movement. Both the Manhattan and the Metropolitan opera companies are giving representations there, and if adequate support is forthcoming the season will be lengthened next year.

MR. WILLIAM SHAKESPEARE, the eminent English volce teacher, is on a holiday tour through Spain, Cuba, Mexico, to Los Angeles, where he is going to reside and teach for two months or so.

Max Meyer Olderslier, of the Wurzburg Royal Conservatory, has been selected as one of the judges at the forthcoming ferman National Sangerfeste, to be held in New York from the 13th to the 24th of June. This will be his first visit to America.

THE death is recorded of George F. Daniels. He was for some time head of the Handel and Haydh Society in Boston, and took an activities of the Handel solution o

HAMMERSTEIN Is going to build a new opera house in New York, as he says that opera house in New York, as he says that says the says that the says the says the says the says that the says that the says that the sa Name given by Postum Co., Battle Creek, Mich. Read. "The Road to Wellville," in pkgs. "There's a Reason."

TETRAZZINI is said to have discovered a "second Patti" in the person of Miss Gertrude Fleming, a young an Francisco singer, She has persuaded Jean de Reszke to train Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human

AT the National North American Saager-bund Sangerfest to be held in New York, the prize song to be sung in the Customary con-test is "Warnung voor dem Rhein," by Mat-thieu Neuman, of Düsseldorf.

MARIA GAY, for some years the pupil of an American teacher in Paris, has actived as read a great an extension of the parish of t

a Brussels début for her.

This Meropolitan authorities have astrained to the companion of the companion o

Company in ever some and Marsical Assistance the Marsical Assistance and the some a

THE Chicago Madrigal Club has lastitoted True Chicago Madrigal Club has inathoid a prize competition open to American conprize competition open to American conpeter hands at this variety of compessing. The difficulty of findings utilities works have a competition of 1900. The possing the competition of 1900. The competition o

GLASSES UNNECESSARY. Eye Strain Relieved by Quitting Coffee.

Many cases of defective vision are caused by the habitual use of coffee. It is said that in Arabia where coffee is used in large quantities, many lose their eyesight at about fifty.

A N. J. woman writes to the point concerning eye trouble and coffee. She

"My son was for years troubled with his eyes. He tried several kinds of glasses without relief. The optician said there was a defect in his eves which was hard to reach.

"He used to drink coffee, as we all did, and finally quit it and began to use Postum. That was three years ago, he has not had to wear glasses and has had no trouble with his eyes

"I was always fond of tea and coffee and finally became so nervous I could hardly sit still long enough to eat a meal. My heart was in such a condition I thought I might die any time

"Medicine did not give me any relief and I was almost desperate. It was about this time we decided to quit coffee and use Postum, and have HINNY HADLEY, the American composer, whose symphonic poom "Salome" was introwhose symphonic poom "Salome" was introthe last of the Pillharmonic comer farm as used it ever since. I am in perfect
health. No trouble now with my heart
and the health of the health of the health. No trouble now with my heart
and never felt better in my life.
"Postum has been a great blessing to
sall, aparticularly to my son and myself?"

IDEAS FOR CLUB WORKERS

--Conducted by MRS. J. OLIVER Press Secretary of National Federation Women's Musical Clubs

DISTURBERS IN MUSICAL

CLUBS. ONE of the great problems of all who have to do with club management and club organization is care of the trouble maker. When the Creator conceived His scheme of human existence He must have seen the necessity for people of this kind, as there ev 'ently was a necessity for mosquitoes and snakes. We cannot sit quietly by and deplore the fact that the trouble maker is here; we must devise some way to lessen the opportunity for damage that he is constantly seeking.

THE HYPOCRITE.

is usually some member who has a limited musical training and who is icalous of others who have been more fortunate or who may be more capable. INDIANS AT A MUSICAL CLUB. or some feline remark like "Of course, the stage with tribal settings. tured critics." Then this same creature in Indian costume. will go up to the ones she has just been The musical coterie has a limited to curry favor with them. It is a sick- a chorus of thirty women's voices. ening spectacle and the club that can rid itself of such a member is fortunate. It sometimes happens, however, that disturbers of this description are fixtures in a community and through social, business and other ties are not casily removed.

agreeable mannerisms, coarse habits the Woman's Refuge. and ill breeding that can be turned into little comedies of human life which are Beethoven Club and it has proven itself often more amusing than those we see worth while for the pleasure it gives the in as tactful a manner as possible.

THE BORE.

instance the club in question decided to with us."

have a special meeting in which the disadvantages of attempting to play music beyond one's grasp were exposed to ridicule. One of the members read a paper upon the subject and quoted Mrs. Bloomfield Zeisler's excellent article in the last December issue of THE ETUDE. At the next weekly meeting of the club she showed the effect of the previous meeting by playing a little Mozart Sonata instead of a Liszt

the one who tries to "boss." Dominion over others is often the main object in the lives of some people. The boss is very often the natural leader. If she is capable she will soon be at the head of the club. If she is not capable she should be expelled as soon as possible, as if she is unable to gratify her pas-sion for ruling she will do everything in her power to break up the club.

The great secret in club management is to endeavor to discover the natural qualifications of the individual members and keep them busily at work doing the thing they can do best. No one is happy doing uncongenial work. In the musical club the trouble maker and vice versa, there is no greater happiness for the enthusiast than congenial and vice versa, there is no greater hap-

With the idea that the other members A NOVEL entertainment was given by will not penetrate her methods, she the Musical Coterie of Little Rock, goes to one member after the other Arkansas, for the opening program of with needless and picayunish criticism the season in October. The club is like "Yes, she played very well, my dear, making a special study of American but her phrasing is questionable, very music and musicians. The first course questionable," or "Of course, she has being Indian music, the opening contechnic-but who couldn't acquire cert was made attractive by having a technic by neglecting domestic duties?" tribe of Arkansas Indians appear on people like her voice and I suppose valuable paper on Indian music was what the public thinks should be taken read by one of the club members and as final rather than the opinion of cul- this was illustrated by another member

criticising and with a smile as super- membership and the list is quite full, ficial as the polish on a piano and by with several names on the waiting list. the most barefaced flattery endeavor Beside the regular work the club has

PROVIDING MUSIC FOR THE NEEDY.

IN November the Beethoven Club of I. Memphis, under the direction of the department of Philanthropy, Mrs. John The best policy for the club members Oliver, chairman, gave to the inmates to pursue under such conditions is to of the Shelby County Poorhouse a make a joke of the disturber and program of old sweet songs and two silently enjoy the humor of t'e situa- violin numbers. The department gave tion. If we all only knew it, there are two charity concerts in October, one many people who annoy us with dis- for the Old Ladies' Home and one for This is a new department of the

upon the stage. If such a disturber poor, hapless creatures of a "shut in" should prove excessively annoying, the world. There are almost one hundred governing body of the club should de- of the poorhouse inmates who enjoy se some means through which this these programs and their mute appreobjectionable person may be told of ciation for some song of long ago, her shortcomings. This should be done they probably had a part, makes every member who gives a song or a word of cheer feel that they have not lived in Another disturber is the inefficient vain. There is no expense to the demember who insists upon playing or partment of Philanthropy of this active singing at the club meetings. She alselects pieces far beyond her the meeting with God's unfortunates ability and fails to understand why the and bringing sunshine into the dark other members do not appreciate her places the members declare they should work. It is difficult to tell such a member of her incompetency, and if she is of asking to be paid. The smallest assigned some simple composition to club in the federation can have a deplay she is indignant. A case of this partment of Musical Philanthropy, for kind requires great tact upon the part often where there are no institutions to often where there are no institutions to of the officers of the club. In a recent be visited "the poor we have always

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fernal horn I'll get you any other toy simply marvelous, you want."

Strong-Wasn't it, though! You "All right, dad, I wants a bass drum!" could see the audience hanging on

by to the new maid, "you think it strange that one who plays the piano as perfectly as I do should practice so much."

To glad your soul on a summer nig The squeaky tenor who sings in A "Yis, mum," replied Bridget; "shure, if 'twas me I'd give up in disgust."

A timber merchant was sitting in his

stranger. ranger.

"Yes, sir," replied the merchant, rising Then the four of them open their with alacrity and hoping devoutly to book a large order; "we can supply any And dare the lady to come inside. quantity on the shortest notice, either in the log or in the plank,"

use the youth, shifting his feet un- "Yes; the fish are probably running sily."

I just want a bit for a fiddle bridge"

over their scales."—Nashville American.

From Straw Straw said the youth, shifting his feet un-

new tune just haunts me." way you've murdered it."-Smart Set.

"The paper states that a girl's presence of mind averted a panic.

sneaked out."-Louisville Courier-Jour-

Missus-My dear, Mr. Grumpy, next day for nothing.

Mister-Great! We'll save money! Let him do it and thank him kindly, Missus-But, my dear, he wants to tune it with an axe!-Exchange.

"I see," said the artistic person, "that

who knows nothing of music. "Was he nouncement: buying it on the installment plan?"-Washington Evening Star.

discovering a fresh batch of "Gems New York World. from a Musical Examination Paper." Among them the following rank high: Senza Sordini-Without sordiness-

Suspension-The music is to be sus-

consists of flats, or written in a minor

ing the Kadleys to move into that vacant house next door to you.

connection.

"Willie, if you'll stop blowing that in- Long-That violinist's execution was

every note.-Boston Transcript. "I suppose, Bridget," said Miss Wood-Oh, the Male Quartet is a lovely sight To glad your soul on a summer night n a most delicious and tender way, The thunderous bass with the double

chin, The second tenor who flats like sin, A timber merchant was sitting in his office one day, musing sadly over the office one day, musing sadly over the Of the handsome, six-foot baritone, when a quiet-looking young man, etc., O, come, my love," says the tenor high, when a quiet-looking young man en- "O, come," the baritone makes reply, "Do you sell beechwood?" asked the "O, come," says the bass, "to the roller

mouths so wide

"What sweet sounds come from the "Oh, I don't want so much as that," water to-night!

Miss Marie Tempest relates that when she went to the late Signor Gar-Mr. Singerly-"Do you know that cia for singing lessons, the maestro raised his eyebrows when he saw her Mrs. Singerly-"No wonder-after the step forward from the group of girls were waiting their turn to heard, but he said nothing until her song came to an end.

Then Garcia spoke. "Thank you," he "How?" said slowly; "will you please go home "She sang, and the audience quietly at once, take off that dress, rip off those stays, and let out your waist to at least 22 inches?

"When you have done so you may come back and sing to me, and I will Missus—My dear, Mr. Grumpy, next dell you whether you have any voice."

door, offered to tune Lizzie's piano tohurriedly departed. "He was quite quite right," she admitted afterwards; "He was quite "no one can sing when laced in as tightly as that. I went home andwell, I've never had a 10-inch waist

Saint-Saens has decided to give up the piano."

"What's the matter?" asked the man of ceremonies made this unusual an-

'Miss Bolter will sing, 'Oh, That I The London Musical Times has been paided by the Rev. E. F. Botts,"—

> "I tried to compliment that operasinger but he seemed offended?"

Senza Sordin - without sordings that is, the music is not to be played or "I said I considered him the greatest

living tenor."
"You should have told him that he pended.

Schumann's music is especially noted for the rippling vivace style, rippling, and that after his death real music running music for the treble, and slow, phonograph."—Washington Star.

HANDEL was fond of good living, and otode. at one of his dinner parties he suddenly
Mendelssohn generally writes in exclaimed, "Oh! I have de tought." His Mendelssohn generally writes in exclaimen, Unit have de longent sharps, and he is particularly fond of friends naturally imagined that some studen inspiration had come to him; and, unwilling that posterity should be Towne-I heard your daughter urg- deprived of a "theme sublime," they room, that he might commit his ideas Browne-Ah! Yes; she wants me to to paper. As these "toughts" became Browne—Ant res, sac wants in the let her take singing lessons, but I've somewhat frequent, one of his guests refused so far. grew suspicious, and "had the ill-bred elused so lar.

Towne—Er—really—I don't see the curiosity to peep through the keyhole of the adjoining room," when he found Browne—Well, she knows the Kadthat "dese toughts" of Handel's were Browne—Well, sile knows the Rad leys hate that sort of thing, and she only bestowed on some wine superior to knows I hate the Kadleys.—Catholic that which he had supplied to his



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MUSICIANS IN BUSINESS.

OUTE a number of musicians have into business after having estabshed a reputation as artists. The unmber of firms that have been founded w musicians who have died rich would em to give the lie to the assertion that musicians are not good business nen, though examination will show hat many of these artists had shrewd ommercial men at the back of them. of the most distinguished was Vuzio Clementi, the father of pianoforte playing, who went into the busif pianoforte making with F. W. follard, and died a rich man in 1832, despite many misfortunes. The firm still exists as Collard & Collard, a happells and Cramers, have always been more or less closely connected. ohn Baptist Cramer, numbered among he greatest pianists of the first half of the nineteenth century, was one of the founders of Chappell & Co., in 812, and later went into business in enjunction with Addison, who subsemently retired, Mr. W. Chappell taking his place; the firm of Cramer & still exists in Regent Street, Lon-

Pleyel, the composer, and friend of Haydn, opened an establishment in Paris for the sale of his compositions. but his business subsequently deploned into a piano manufactory of great repute. He died wealthy, and his husiness was carried on for some time by his son, and is now known under he name of Pleyel, Wolff & Co.

Musicians, however, have not always been successful in commerce, and among the failures must be recorded that of Dussek, one of the leading pianists and composers of his time, who opened a music warehouse in London in 1796, but was a failure. Viotti, the violinist, went into business as a vine merchant, but lost his entire

Vincent Novello was more fortunate, and founded a business in which he commenced publishing organ music with a written accompaniment, instead in figured bass, as was then the fishion. In 1829 his son, a bass singer some repute, started a similar busiess, which has since developed into erhaps the largest publishing house in England, and one of the largest in the

Playford, the earliest music publisher whom we have any detailed knowl-(1650-1685), wrote a book entitled Introduction to the Skill of dusic," and published quite a number part-songs of his own composition were by no means contemptible. devoted his attention more to pubshing than to composition and achieved some success.

BE PUNCTUAL AT LESSONS.

BY ELPHA SMITHSON.

ALWAYS be punctual. When the lesson hour arrives, both pupil and teacher ike should be ready for it. Never skip miss a lesson unless it is absolutely cessary to do so. If a teacher is inclined to take an extra holiday or for y unnecessary reason causes a break the regular course of the lessons the pupil will gradually lose confidence in hat teacher, will lose interest in his work, and, in lots of cases, will n give up the study of music. eternal vigilance is the price of libso is "Eternal perserverance and dy the price of a musical educa-As the teacher does, so, in most cases, will the child do.

PUCCINI'S EARLY PRIVATIONS.

Few living composers receive greater income than Giacomo Puccini. the famous Italian master of to-day, who is best known by his operas "Madame Butterfly" and "La Boheme." There are many stories told of his early days, which, after all, only represent the common lot of many a struggling genius the wide world over, but probably the best is that told by Wakeling Dry in his biography of Puccini. He and his companions, at the time Edgar was in the process of making, rented one little top room in the Via Solferino, Milan, for which, according to Puccini's friend, Eugenio Checchi, who has recorded the history of these early days, sell-known London piano firm. The they paid \$6.00 a month. Puccini kept sell-known publishing firms, a diary, which he called "Bohemian Life," in 1881. It was little more than a register of expenses. Coffee, bread tobacco and milk appear to be the chief entries, and there is an entire absence of anything more substantial in the way of food. In one place there was a herring put down, and on this being brought to Puccini's recollection he laughingly said: "Oh, yes, I remember. That was a supper for four people." This incident was made use of later by the librettists of La Boheme in the third act of that opera.
From the Congregation of Charity at

Rome Puccini was in receipt at this time of \$20.00 a month. The sum used to come in a registered letter on a certain day, and he and his companions usually had to suffer the landlord to open it and to deduct, first, his share for the rent. Many were the scenes they had with this worthy possessor of real estate. He had forbidden them to cook in the room, and even the marvelously cheap restaurants, where at least the one national dish of spaghetti could be indulged in for the merest trifle, our group of young strugglers found it even cheaper to do their own cooking at home. As the hour of a meal drew near, the landlord used to go into the next room, or prowl about the landing to listen and to smell. The usual stratagem was to place the spirit lamp on the table, and over it a dish in which to cook eggs. When the frizzling began, the others would call out Puccini to play "like the very devil," and going over to the piano he would start on some wild strains which stopped when the modest omelettetwo eggs between three-was ready to

THE SPINNING GIRL PUZZLE. THE answer to the Spinning Girl Puzzle in the December issue is Mendelssohn's "Spinning Song," and Mendelssohn's portrait may be found (inverted) in the

upper right hand corner of the picture. The following were the arst ten readers of THE ETUDE to send in correct answers: Peter Chapek, W. C. Lansford, Margaret S. Granger, Ella E. Westfield, Adelaide Moore, G. E. Clark, Adeline Pratt, Sadie M. Crumb, Beth Duncan and Norma Richards.

Answers to "Disguised Musical Terms" in the December issue: 1. Signature. 2. A score. 3. A note. 4. Treble. 5. Voluntary. 6. Turn. 7. Tic. 8. A staff.

Nearly correct answers were received from: Elsie Ricks, Catherine M. Hagerty, Gertrude Desautels, R. G. Hand, Flora, Meador, Virginia Mooney and Kate Larkin.

In order to please everybody at once it is necessary to compromise, and in questions of art he who compromises is sure to disappear in a short time .-Richard Wagner.

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CHOPIN'S ZEAL AS A TEACHER. "The said Vice-Capellmeister shall be

MIKULI, Chopin's famous pupil, has under an obligation to compose such described his master's attitude during teaching hours in the following man-

mands on the talent and diligence of the pupil. Consequently there were des lecons orageuses as it was cailed in the school idiom, and many a beautiful eve left the high altar of the Cité Orleans, Rue St. Lazare, bedewed with tears, no one, on that account, ever hearing the beloved master the least grudge. For was not the severity which was not easily satisfied with anvthing, the feverish vehemence with which the master wished to raise his disciples to his own standpoint, the ceaseless repetition of a passage until it was understood, a guarantee that he had at heart the progress of the pupil? A holy artistic zeal burnt in him then, every word that fell from his lips was incentive and inspiring. Single les-sons often lasted literally for hours ct 2 stretch, till exhaustion overcame master and punil.

What concerned Chopin most at the commencement of his instruction was to free the pupil from every stiffness, and convulsive cramped movement of the hand, and to give him thus the first condition of a beautiful style of playing, suppleness, and with it independence of the fingers. He taught said: indefatigably that the exercises in question were no mere mechanical ones, but called for the intelligence and whole will of the pupil, on which account twenty and even forty thoughtless repetitions (up to this time the arcanum of so many schools) do no good at all, still less the practicing during which, according to Kalkbrenner's advice, one may occupy one's self simultaneously with some kind of reading.

HAYDN'S INTERESTING CON-TRACT.

THE following quotations from a conwhile the court musician was a serv- anywhere, even on the walls. ant, he was by no means regarded as

considered and treated as a member of hope. the household. Therefore, his Serene ate, not showing himself overbearing but he cannot be ruined. towards his musicians, but mild and lenient, straightforward and composed. 2 tie-wig. "Seeing that the other musicians are

referred for directions to the said Vice-Capellmeister, therefore he should take the more care to conduct himself in an exemplary manner, abstaining from undue familiarity and from vulgarity in subordinates to preserve such harmony as is becoming in them, remembering how displeasing the consequences of any discord or dispute would be to his Serene Highness.

music as his Serene Highness may command, and neither to communicate such compositions to any other person, nor to allow them to be copied, but to retain them for the absolute use of his Highness.

"The said Joseph Haydn shall be obliged to instruct the female vocalists in order that they may not forget in the country what they had been taught with much trouble and expense in Vienna, and, as the said Vice-Capellme'ster is proficient on various instrumests, he shall take care to practice himself on all that he is acquainted

with. "A yearly salary of four hundred florins (about \$80.00) to be received quarterly is hereby bestowed upon the

said Vice-Capellmeister by his Serene "In addition, the said Joseph Haydn shall have board at the officer's table or half a gulden a day in lieu thereof."

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A RECENT Sunday issue of The New York Herald published an interesting interview secured by Mr. Hughes with Mme. Chaminade, Speaking of music study, Mme. Chaminade

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the piano, song and harmony in your country. But the tragedies are inevitable even if they work at home. For there is too much art made. In every art the demand is limited, the supply unlimited. For the mediocre there is little chance."

"How is one to know that she is mediocre?" I inquired.

The following quotations from a con"That, of course, is hard to tell in
trace in Joseph Haydn, made with
Prince Esterhazy, throw a light upon the desire. It begins very young as a the strict and somewhat amusing con- rule. The child for whom one may ditions imposed upon artists one hun- hope usually begins very young, gendred and fifty years ago. It shows that erally by scribbling music everywhere,

"The first thing is the gift. The career is difficult at best, but without "The said Joseph Haydn shall be special gifts one is without reason to

"A bad teacher cannot ruin a great Highness is graciously pleased to place talent. I have seen geniuses of the confidence in his conducting himself as genuine type succeed in spite of mebecomes an honorable official of a diocre teachers. The true genius can princely house. He must be temper- be helped or hindered by his teacher,

"There is no such thing as hereditary transmission of musical genius. The It is especially to be observed that musician's children are rarely musicwhen the orchestra shall be summoned in this country. They hear too to perform before the company the much music about the house. A top Vice-Capellmeister and all the musi- home there is probably less music than cians shall appear in uniform, and the in any other musical home. The musisaid Joseph Haydn shall take care that cians usually come from families that he and all the members of his orchestra know nothing about music, or at least do follow the instructions given and don't keep it always going in the house, appear in white stockings, white linen, This is especially true in America. Powdered, and either with a pigtail or where children rarely follow in their father's footsteps."

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